This month's full ballet guide

Dance and Dancers

APRIL 1956

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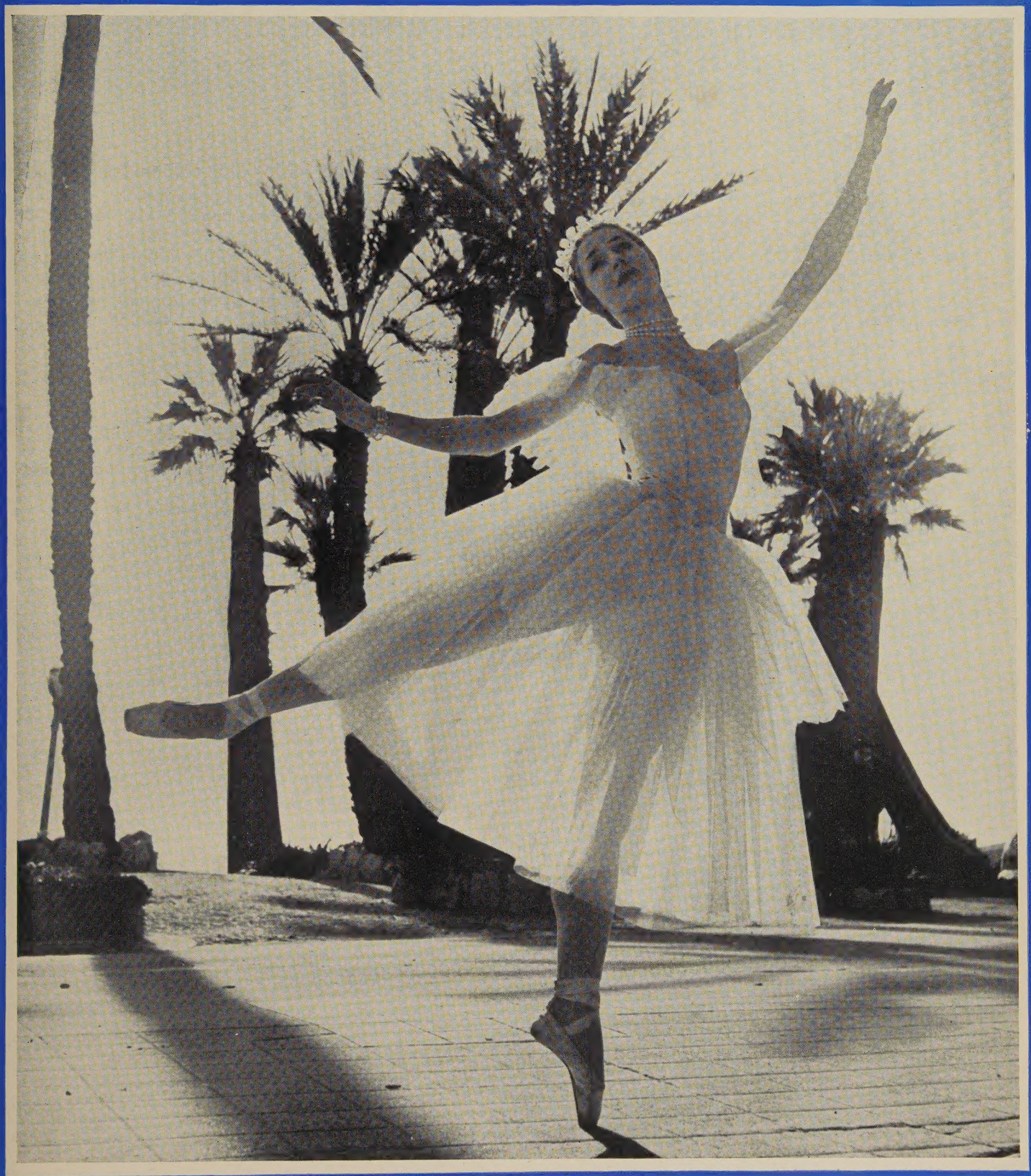

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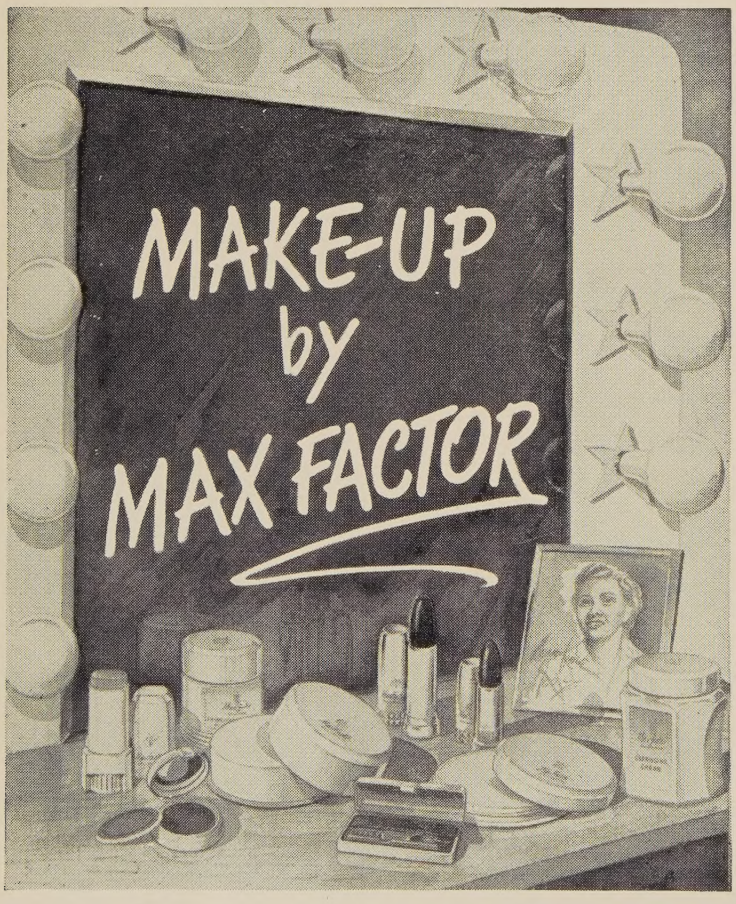

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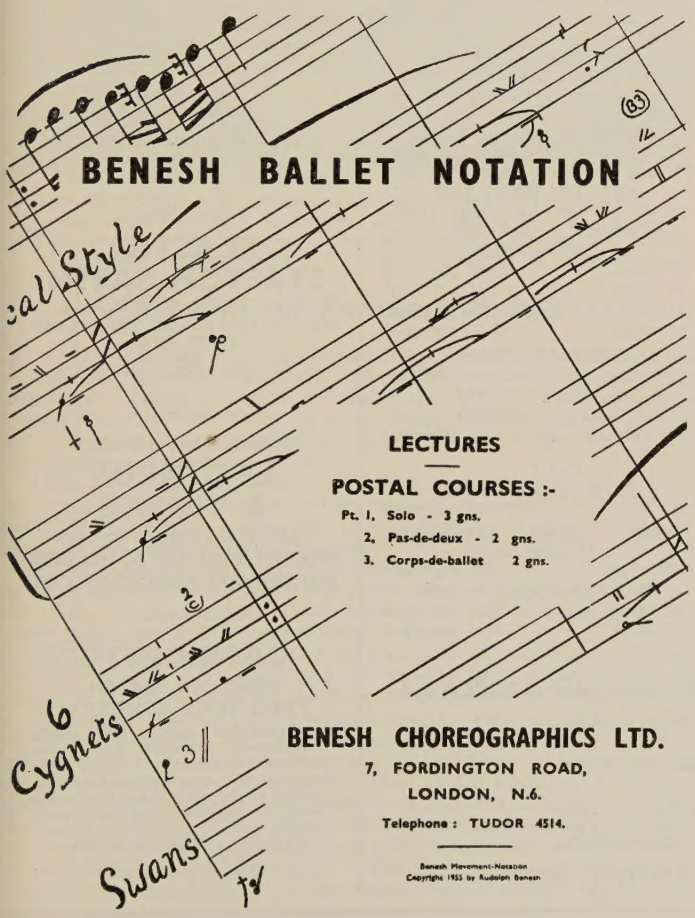

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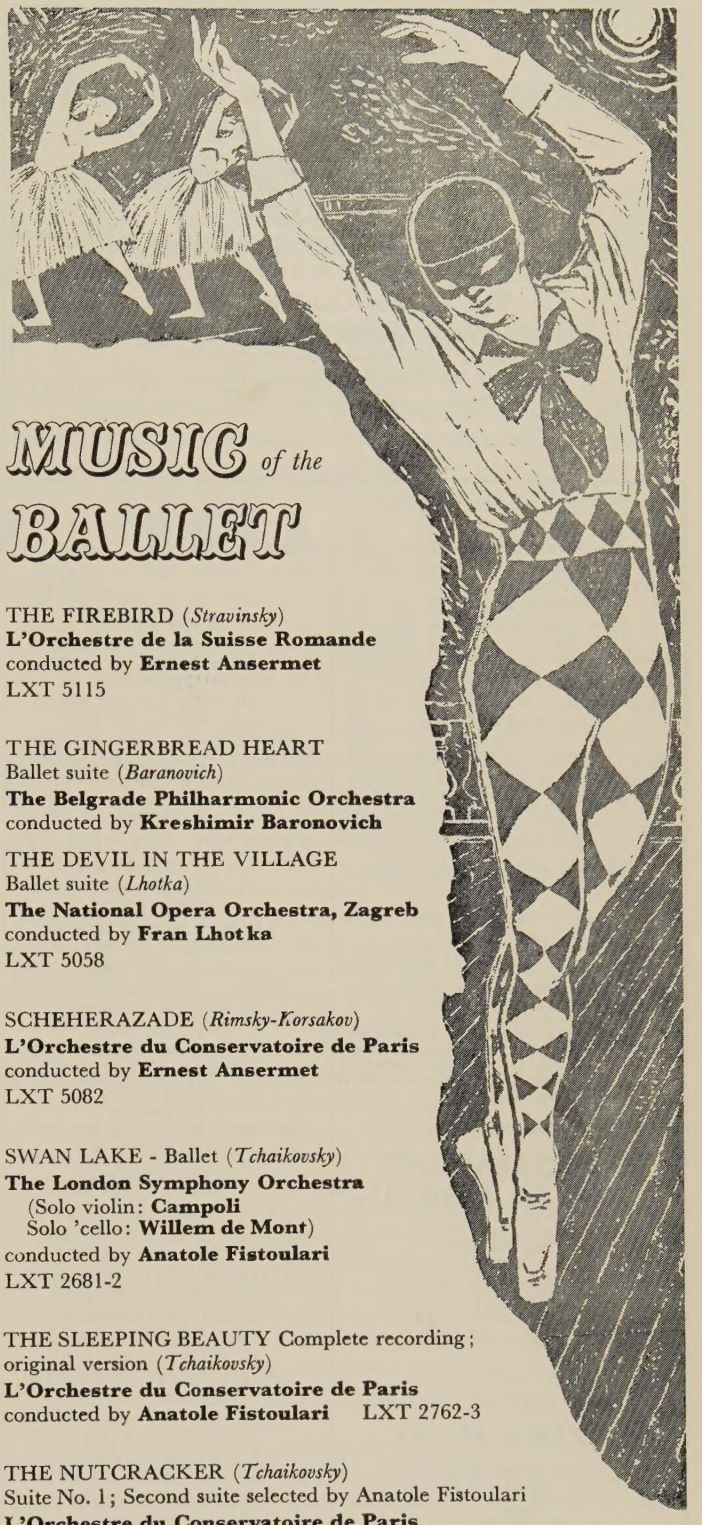

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Personality of the month

HER FIRST BALL: Juliet (Galina Ulanova) receives flowers from one of her attendants before the ill-fated ball given by her family, the Capulets. A moment near the beginning of film of Prokofiev's Romeo and Juliet *which features the ballet of the Bolshoi Theatre, Moscow.*

The film of *Romeo and Juliet*

IT might be argued that the Russian film of Prokofiev's ballet *Romeo and Juliet*, recently shown at the Festival Hall, was hardly a personality. Personally I feel it to have a personality that should have far-reaching consequences for the future of filmed ballet, and even if you do not agree, there is always Galina Ulanova as Juliet who, in any case, would be the personality of any month.

There are many faults with the Mosfilm production, the worst being an excruciating commentary which made a good old Anglo-Russian salad of Shakespeare's text. But, in spite of this and the fact that the music is not very well recorded, *Romeo and Juliet* is the best film of a ballet we have yet seen. The Russians have beaten the Americans and British hands down at filming the dance because they have resorted to no tricks or any of those clever angle-shots and close-ups which so often make dancing so uninteresting in films.

The colour is unobtrusive and on occasions very beautiful; and it is possible to get a fairly good idea of what the ballet looks like on the stage. A review in DANCE AND DANCERS last year told of the ballet as a whole but it is always a renewed pleasure to watch so great an artist as Galina Ulanova. Her Juliet is innocent and tender and her feet are the most eloquent I have ever seen. Apart from the principals, the dance with cushions performed by ladies at the Capulets' ball has a stately grace that should be a lesson to every *corps de ballet*—it is like watching 20 Pamela Mays. All the artists made one forget for a moment the banal and mainly undistinguished choreography and some moments of over-melodramatic "hamming." The film made a good trailer to the eagerly-awaited season in the autumn when Covent Garden will see this great company in the flesh.

April 1956 Vol. 7 No.4

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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—and on come the boys

"BRING on those beautiful girls," sang Lucille Ball in a *Broadway Melody* film; some reels later this number was burlesqued by another singer—"Bring on those beautiful boys." The British attitude to male dancers has been that they are rather a second thought and then, sometimes, more of a joke than anything else.

The time has come to explode this myth once and for all.

It is true that British male dancers mature late; and the fact that we have only been at the game for 25 years, several of which did not count because our men were fighting a war, has not helped to build any great tradition of British male dancing. But in 1956 we have little to be ashamed of where our boys are concerned.

As far back as 1924 we were proud of a British dancer—Anton Dolin. He kept the flag flying through the difficult days of the male dancer, and even today he still has no equal as Albrecht in *Giselle*. Then we had Robert Helpmann, who was such a fine artist and partner that we often forgot that he was not the strongest of technicians. He was followed by Michael Somes, still one of the few dancers with the nobility to convince the audience that he is a prince of no mean lineage. Then along came John Gilpin, Rambert-trained and Festival Ballet-developed, who can hold his own—and more—with any male dancer it has been our fortune to see.

But these have not been the only ones. There have been many male dancers without star personalities, but who have given admirable service and still do.

In the past few weeks at Covent Garden we have become aware of the future generation. Suddenly there seems to be a galaxy of good male dancers. It began with David Blair giving a spectacular variation in *Le Lac des Cygnes* Act 3, when a matinee audience, never the most demonstrative, let itself go in a wild ovation. A few nights later the same thing happened when Philip Chatfield danced Prince Siegfried in the same ballet. All of this was repeated when both dancers appeared in *The Sleeping Beauty*. At each performance of one of these major classics they continue to improve noticeably as artists. In addition, there are of course those two lively *demi-caractère* dancers, Alexander Grant and Brian Shaw, who manage to pep up any performance.

The fact that these dancers are having so great a success with the public is the kind of tonic that ballet has needed for a long time; it has given the fillip so needed in the lower ranks of male dancers. Let us hope that this happier state of affairs has come to stay.

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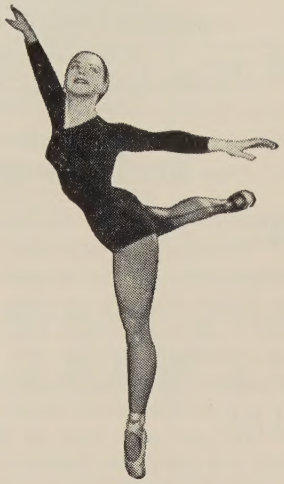

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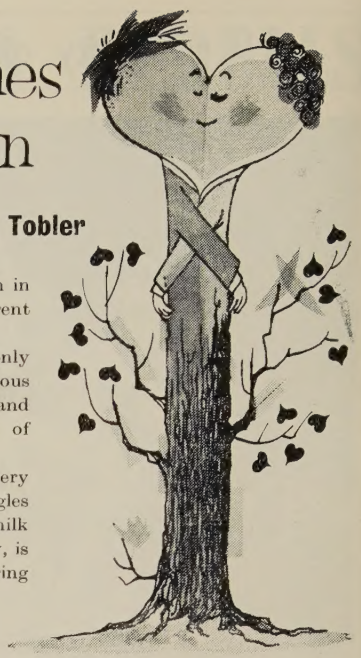

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" . . . but Iskender, contemplating her, admired her features, which surpassed in delights even those of Gurdaferrid. And he lusted after her in his heart."

"While the invincible Lord moved the Lotus away from her, torn between his thirst for immortality and the delectation of his eyes."

Somes as Iskender and Fonteyn as La Péri in Ashton's new ballet at Covent Garden.

NEW BALLET

LA PÉRI

First given at the Royal Opera House, Covent Garden, on February 15, 1956, by the Sadler's Wells Ballet. Choreography, Frederick Ashton. Music, Paul Dukas. Scenery, Ivor Hitchens. Costumes, André Lavasseur.

CAST

La Péri .. .. MARGOT FONTEYN
Iskender .. .. MICHAEL SOMES

Photographed by Houston Rogers

STORY

ISKENDER, feeling the approach of old age, wanders through Iran, searching for the Flower of Immortality. He finds the Flower in the hand of a beautiful Péri, and steals it from her while she sleeps.

When she awakes and finds with horror the Flower gone, Iskender is torn between his desire for the lovely Péri and his thirst for immortality. The Péri dances for him, and Iskender gives her back the Flower without regret.

As the Péri re-ascends to the heavens and disappears from view, Iskender feels the shadow of death encircling him.

CHOREOGRAPHY

SNAP judgments based on first impressions are nearly always misleading in ballet. Ashton's ballets in particular are apt to be singularly uncommunicative at first sight, even when, as frequently happens, familiarity eventually breeds respect. Ashton's choreography is usually so simple and apparently familiar that its originality is only obvious after the first disappointment of being neither startled nor bewildered has worn off. Ashton's latest ballet is far from being his best, but its many qualities are easily under-valued at a first seeing.

In *La Péri*, as in *Vision of Marguerite* and *Valses Nobles*, Ashton has returned to the salad days of his youth, and re-made an old ballet. He has jettisoned the Péri's attendants, so that Dukas's *poème dansé* becomes a dramatic *pas de deux*. In some ways this is a pity as the presence of attendants would probably have provided more variety to the choreography.

The ballet's opening is outstandingly effective—the symbol of Man eternally groping for immortality under the cold, watchful stars of a velvet night, being beautifully conveyed. The rest of the ballet fails to realise this exceptional promise, partly, I suspect, because of the difficulty of expressing the theme mimetically.

In the free-for-all between the fairy and her jaded, earthly lover, it is, not surprisingly, impossible to distinguish Iskender's desire for immortality from his baser designs on the Péri herself. Iskender's conflicting emotions, which are the crux of the ballet, must forever remain locked in the ornate prose of the composer's programme note.

The Péri, who is neither good, bad, nor indifferent, but a figment of fancy, is unavoidably too negative a creature to sustain much emotion, and yet the ballet's focus is placed upon her. It seems as though Ashton has been more concerned to make a ballet for Fonteyn, than to show Iskender dying for a breath of immortality.

The choreography is sure and well-turned. Ashton could no more make a bad ballet than Sheraton could have made a graceless chair. In *La Péri* the choreographer is in much the same oriental mood as gave birth to *Madame Chrysanthème*, and his method of grafting oriental mannerisms on to the classic dance is similar. Of course the source material is different, and in *La Péri* Ashton has turned to Persian art, Indian and possibly Uzbek dancing for the ballet's style and atmosphere.

The final impression made by the work is, like a statesman's oratory, pleasing but not revelationary.

DANCING

SEEING Fonteyn reclining on a platform some 12 feet above stage-level, made me tremblingly anticipate a repetition of the leap with which an earlier Péri, Carlotta Grisi, had nightly astounded an enraptured Paris over a hundred years ago. However Ashton, with more regard for his ballerina than ballet history, demanded of our present Péri no feat more breathtaking than to walk, almost sedately, downstairs, and in my relief there was an unreasonable tinge, possibly of disappointment, certainly of anti-climax.

Fonteyn herself did not seem entirely at one with the rôle until the third performance. At first too much stress was apparently laid on the choreography's difficulties; later performances proved her mastery. Her fantastic and exotic simplicity—imagine a mixture of Chloe with the Firebird—showed a side of Fonteyn's dancing that could have been guessed but had never been seen.

While Fonteyn aroused distracting thoughts of Carlotta and her *pas de songe*, Somes' appearance recalled, disconcertingly enough,

Alfred Drake in *Kismet*. However his noble bearing and unforced heroics soon stifled any such rebellious thoughts.

The interplay between these two dancers is a constant pleasure to watch; they are now the most distinguished partnership in Western ballet.

Clive Barnes

MUSIC

THE French composer Paul Dukas (1865-1935), best known for his brilliant symphonic scherzo, *The Sorcerer's Apprentice*—an early work which gives little hint of the lush impressionistic idiom he later cultivated—was almost neurotically self-critical and chose to be judged by posterity on a small but select proportion of his output.

The *poème dansé*, *La Péri*, which he completed in 1912, as well as being one of his finest works, was the last thing of any importance Dukas allowed to be published. He continued to compose—but what kind of music we shall never know. For, a few hours before his death he burned all his unpublished manuscripts, including a Symphony on Shakespeare's *The Tempest*, and a number of other large-scale works.

La Péri is scored for a large orchestra, with an impressive array of percussion, xylophone, celesta and two harps, and combines rich Wagnerian sonorities with exquisitely worked Ravelian textures. Although it closely follows the development of the story, the music is without strong dramatic contrasts and is too consistently voluptuous to appeal to the taste of every listener; but only the insensitive could fail to be moved by its almost hypnotic beauty.

In judging Ashton's ballet, allowances must be made for the fact that the choreographer has bravely attempted an experimental treatment of music which, in its own way, is a perfectly realised masterpiece. Unlike Ashton, Dukas approached his subject with a singleness of purpose that prevented him from falling between two stools, interpreting the exotic theme in terms of a romantic mysticism so as to evoke a visionary make-believe world without having recourse to pseudo-Oriental gestures and posturings. Weldon conducted a sensitively graded and suitably opulent performance which had obviously had the benefit of ample rehearsal.

When reviewing Ansermet's magical Decca recording of the work last April, I put forward the suggestion that the time was ripe for a new kind of contemporary exoticism in ballet and that a *La Péri* by Cocteau and Babilée, treated with the imaginative and poetical qualities they brought to *L'Amour et son Amour*, might not only rehabilitate Dukas's music in the theatre, but be the first of a new genre which will eventually come.

With all respect to Frederick Ashton, I still think so.

David Hunt

DECOR

THE marriage of a well-known easel painter with a principal designer from a great Maison de Couture is the kind of nuptial tie that would have delighted the heart of Diaghilev. In *Le Train Bleu* he mixed, with a most successfully magical hand, the sports clothes of Chanel with a sculptor's view of the Mediterranean in the decor of Laurens.

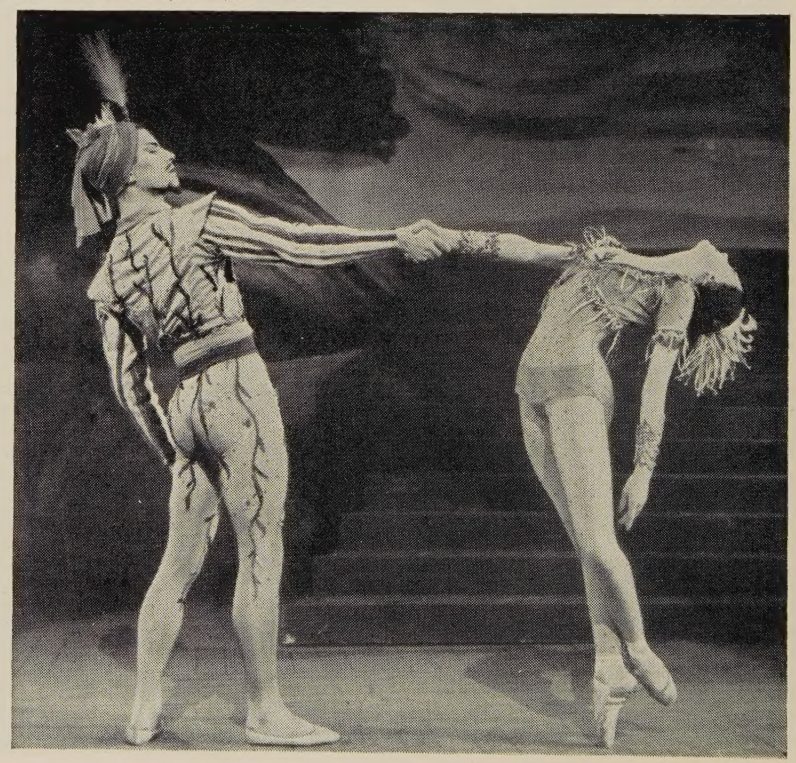
Perhaps such wedlock can only be achieved once in a century with a modicum of success. But the fact remains that it has to be brought about with considerable daring; the kind of daring which made Cocteau superimpose the Bach C Minor Passacaglia on to a modern tale of an artist's suicide in *Le Jeune Homme et la Mort*.

The daring of putting the costumes of Dior's theatrical designer, André Lavasseur, against an existing painting of the British painter Ivon Hitchens was, I am afraid, of a rather tepid kind. The marriage of the two artists could hardly be said to have been consumated in *La Péri*. The pity is that although the work of both artists is individually excellent, they just do not go together.

The costumes by Lavasseur are the subject of an article elsewhere in this issue so I will say no more than that they were magnificent theatrical creations. Hitchens' swirling and stormy setting seemed more suitable to a witches' sabbath. The angry reds, browns and the flaming inset, where the sleeping Péri lay on the steps leading to the courtyards of Ormuzd, were effective enough. From a point of view of theatre the setting was spoiled by some patches of green placed high up on either side of the stage which were distracting and caused the eye to wander away from the dancers.

Heaven forbid that the decor should have been a reproduction of Persian miniatures, but something nearer to the environment and Oriental mystery suggested in Dukas's scenario could have been arrived at. Elaborate *pas de deux* on a large stage are not easy to design as they need to be "boxed in" in some way. I could not help wishing that we had a designer in England of the calibre of Isamu Noguchi and oh, for a lighting genius like Jean Rosenthal! With the strange shapes lit with all the magic and mystery that only this American theatre artist seems able to achieve, what wonders might have been wrought! That such a treatment might have been the ideal one was made apparent in the opening moments of the ballet when Michael Somes, as Iskender, is discovered alone on the stage, alone in the dark night with only a few waning stars in the sky. His journey in search of the Flower of Immortality, as he is caught in cross-spotlights, makes the most theatrically satisfying part of the ballet. It is only when the full stage lighting comes up on the setting that the stage looks banal and the mystery vanishes.

Peter Williams



Two more moments from the long pas de deux *which is* La Péri:

(*Top left*) **"But the Peri danced the dance of the Peris. Drawing ever nearer, until her face touched the face of Iskender. . ."**

(*Right*) **"And at the end, he gave her back the flower without regret. Then the Lotus seemed like snow and gold like the summit of Elbourz in the evening sun."**

The quotations are from Dukas's scenario for the ballet.

NOCTAMBULES

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on March 1, 1956. Choreography and Scenario, Kenneth Macmillan. Music, Humphrey Searle. Scenery and Costumes, Nicholas Georgiadis.

CAST

The Hypnotist	LESLIE EDWARDS
His Assistant	MARYON LANE
The Faded Beauty	NADIA NERINA
The Poor Girl	ANYA LINDEN
The Rich Man	DESMOND DOYLE
The Soldier	BRIAN SHAW

The Rich People, The Poor People

STORY

IN a shabbily ornate variety theatre in the back-streets, a Hypnotist gives his performance. The climax of his act fails and the audience jeers at him. In revenge for their scorn he hypnotises everyone in the theatre.

Under the spell of hypnosis the rich and the poor people intermingle, among them a young couple who fall in love. A Soldier becomes a hero, and with military ardour valiantly fights a deathless enemy. Finally a Faded Beauty regains her former charms and wins four suitors.

Lost in his own enchantment the Hypnotist falls in love with the Beauty, but she, awaking from her trance, recoils from him. She endeavours to arouse the audience against him and escape, but he carries her off. The audience awake to reality, half-realising what has happened. They all disperse, leaving only the two lovers and the Hypnotist's pathetic Assistant, who has been discarded for the Beauty. Love carries its own hypnotic powers, and the two lovers, still absorbed in each other, walk away as the Assistant, banging her toy drum, shuffles round the stage in amiable frenzy.

STRANGE EXIT: Leslie Edwards, as the Hypnotist, leads his Assistant, Maryon Lane, into the shabby theatre where the various types and classes of people come for sensation. Maryon Lane is dragged off on the fantastically decorated train of the Hypnotist.

Photo: Michael Dunne

CHOREOGRAPHY

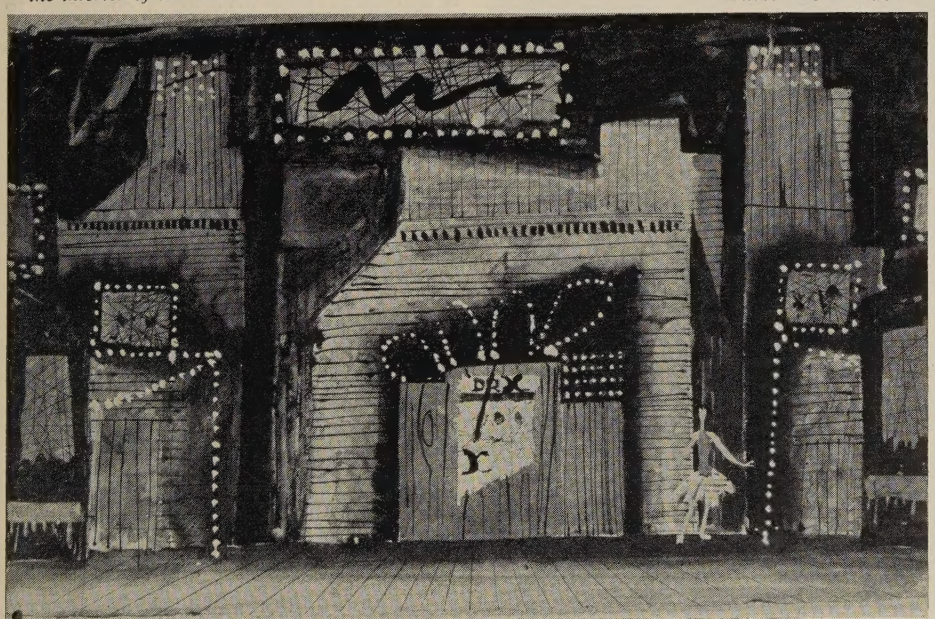
BALLET like poetry is not primarily a narrative art. Both can, if they wish, tell a story, but their real potentialities as a means of expression lie outside story-telling. The man who reads *Paradise Lost* merely to find out what happened to Adam would be happier reading something else. These thoughts are prompted partly by Kenneth Macmillan's new ballet *Noctambules*, but much more by some of the criticism that has been levelled against it.

We poor weak-minded enthusiasts, who gave the work as favourable a first-night reception as Covent Garden has seen for years, have been informed by a surprising number of critics to the effect that the ballet's theme was "banal" or "melodramatic."

It is true that were Macmillan writing a novel, or a play, both these adjectives would be justifiable, and a synopsis of his scenario sounds pretty poor stuff. Yet fortunately this is a ballet, an art form with rules differing from the drama's although no less stringent. *Noctambules* is a fantasy, in type not unlike *Petrouchka.*

Whereas *Petrouchka* treats its fantasy realistically and in a deliberately realistic setting, *Noctambules* is expressionist—one feels that Macmillan has a certain kinship with the German silent cinema of *Caligari* vintage.

EXTERIOR DESIGN: The design by Nicholas Georgiadis for the outside of the theatre. This is the opening scene of the ballet. The backcloth is flown and the flats are moved off by hand to reveal the interior of the theatre. *Photo: Derek Allen*



Macmillan's theme lends itself to dancing (this choreographer being a direct artistic descendant of Fokine) and the *divertissement* nature of a large part of the work is as cleverly hidden as in *Prince Igor.*

The ballet's action is centred around a demoniac Hypnotist, who has something in common with Svengali, and something rather more with the baleful Cipolla in Mann's *Mario and the Magician*, which, interestingly enough, is the subject of a forthcoming Massine ballet. Macmillan has possibly been mistaken in making this rôle entirely mime. Too often during the ballet's action one is not sufficiently aware of the Hypnotist's presence.

The preliminary first scene, outside the theatre, was obviously a necessity, but this particular necessity has not been the mother of invention, and the introduction of the characters is accomplished in a rather perfunctory fashion. In fact the ballet does not come to life until the Hypnotist turns his professional attentions on to the audience.

The ending is masterly, even if, as the two lovers go off happily together, the programme note "all ends in disillusion" is either inaccurate or gratuitously cynical. The ballet's closing moments, with the Hypnotist's assistant banging her drum and circling the stage like a mechanical doll out of control, reduced to a useless, pointless robot, provides a dance image as compelling as anything in *Petrouchka.*

This ending for all its effectiveness seems to be incomprehensible to many of the audience; for this Macmillan is partly to blame as the changing relationships between the Hypnotist, the Assistant and the Beauty, are not made as clear as they might be. The inconclusive abduction of the Beauty must also be allowed as a fault. One presumes that this unfortunate lady becomes the successor to the abandoned Assistant and the work should perhaps have given some hint of this.

The choreography, which owes something possibly to Macmillan's very first ballet *Somnabulism*, is often shockingly original. It

MASS HYPNOTISM: Leslie Edwards, as the Hypnotist, in his anger, transforms his audience for threatening him after the failure of his attempt to make his assistant stab herself. Photo: Michael Dunne

has something of Ashton in it (the *pas de deux* and *grand adagio*, for example, have certain Ashtonian characteristics), but Macmillan's style is remarkably individual. He is to Ashton what Robbins is to Balanchine; two formidable and self-willed apprentices for two formidable and self-willed sorcerers.

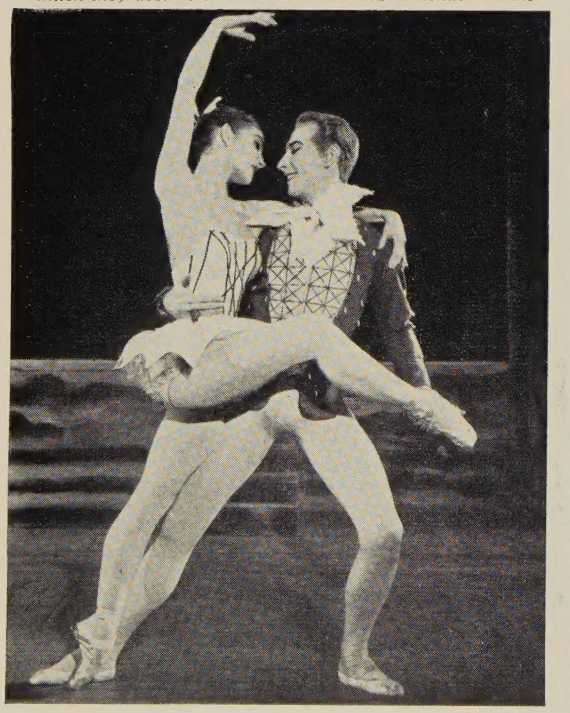
Macmillan's personal characteristics are everywhere evident, among them that common use of the flat foot to contrast against point-work, those swaying bodies that were never learnt in ballet school, the spectacular almost Soviet-style lifts, and that apparent distrust not only of mime, but even of naturalistic gesture.

His *corps de ballet* work is unusually complex and rewarding, although some might feel that its patterns are a shade too drilled. Certainly, despite the intricacy of the choreography given to it, the *corps* is kept very much in the background. Yet I fancy that it is from this background that emanates much of the ballet's pungent atmosphere.

Before *Noctambules* Macmillan's successes had always been in the smaller-scale world of the Sadler's Wells Theatre, where it might have been expected that his peculiar choreographic sensitivity could have put him at an advantage. Now he has had a notable success with his first ballet at Covent Garden, and it is evident that he can create in opera-house dimensions.

For the future I, personally, would like him to set aside his night thoughts for a time and forget the bats in his gothic belfry, and the bee in his macabre bonnet. Let him make a ballet that is simple and uncomplicated. Otherwise we might start fearing that our ballet is to follow the pattern already laid down by English drama 300 years ago, and think that the Elizabethans are past and the Jacobeans are nigh. In ballet at least let "Webster be a name that was spoken," rather than too closely emulated.

RICH AND POOR: Anya Linden, as the Poor Girl, and Desmond Doyle, as the Rich Man, in the pas de deux *in which they declare their love. Photos: Michael Dunne*



HARMLESS SOLDIER: Brian Shaw in his variation in which he shoots, not fatally, the spectators.

DANCING

SO far all Macmillan's ballets have made their first appearance looking as though they have been in rehearsal for two or three years but have miraculously not gone stale: *Noctambules* proved no exception to this rule which is as welcome as it is singular.

As the central figure of the Hypnotist, Leslie Edwards was at the disadvantage of being the still centre of a whirlpool of movement. It would have needed a preposterously theatrical personality like Helpmann's to have succeeded completely in the rôle, and I can think of no dancer in British ballet today, with the possible exception of David Poole, who might have done better. Edwards, with an excellent make-up, made the Hypnotist a sinister grotesque with a touch of the charlatan about him, which was effective. On the other hand he was not sufficiently dominating, not really hypnotic.

The three leading female rôles were all ideally filled. Nadia Nerina has never before had a part which suited her so well, or choreography which displayed her many good qualities so clearly. Her cleanly executed dancing was athletic without ever being strident, while her acting was simple and sincere.

Maryon Lane's rôle was less surprising but more interesting. Her de-humanised puppet, with its jerky doll-like limbs and horrifyingly automatic grin was almost unpleasantly memorable. Lane has worked with Macmillan in all his previous ballets, and although her part bears little or no resemblance to anything he has created for her in the past, obviously perfect understanding exists between them. From her emergent entrance to her vortical *finale*, her dancing and characterisation, which were indivisible, created an absolutely credible figure.

Anya Linden and Desmond Doyle danced their ecstatic *pas de deux* with rapt tenderness. Like Nerina and Lane, Linden, most ingenuous of *ingénues*, was perfectly suited by her choreography. Doyle undertook the difficult partnering with ease, as did Nerina's four suitors, Bryan Ashbridge, Gary Burne, Ronald Hynd and Derek Rencher.

Brian Shaw's bravura solo as the Soldier started slowly and built up to a furious climax. At the first performance Shaw was not able to sustain this long solo right to the end, but in subsequent performances he got the measure of it better.

Clive Barnes

MUSIC

FOR a ballet about hypnotism one might reasonably have expected a composer to have made the fullest use of music's hypnotic powers of subtle suggestion. But in his score for *Noctambules*, his first for ballet, Humphrey Searle has made little attempt at an insinuating expression of mood and atmosphere and has aimed instead at making a more direct, aggressive impact on the senses. Although in many ways an ingeniously clever piece of writinn, the music betrays an almost desperate striving after originality, to the extent of soundigg pretentious and manufactured, rather than apt and inevitable.

The ballet's failure to carry conviction mainly stems, I feel, from Searle having miscalculated the dramatic effectiveness of unremitting shock tactics, for by continually piling climax on climax, he has given us no real climax at all. There is a striking beginning, followed in the first few moments by music that does succeed in establishing some suggestion of eerie suspense; but this is soon dissipated as the ear accustoms itself to the sound and fury of jarring dissonance. When cunningly used, noisy bombast can sometimes add up to effective theatre music. Administered in such large doses as we get here, the result is more likely to bore and irritate the listener, as well as possibly leaving him with a headache.

In ballet, it is as much the composer's job to give life and meaning to the characters and plot as the choreographer's. In the case of *The Firebird*, for instance, it is Stravinsky's music which, in the final reckoning, compels explicit belief in an enchanted garden, a bird of fire, demons and hobgoblins. The events of *Noctambules* are much less fantastic than those of *The Firebird* and could conceivably be based on scientific fact. Yet, whereas Stravinsky gives flesh and blood reality to fairytale, Searle reduces human characters who should have a great claim on our sympathy to the status of melodramatic stock types. The result is that we neither identify ourselves with any of them, nor care what happens to them. Searle's themes, being of the *ersatz*, fabricated variety, must bear the largest share of the blame for this, in that they tell us almost nothing about the personalities of the various characters.

The music does, however, provide an excellent basis for highly rhythmic movement. Despite its reminiscence of the percussion variation from Britten's Purcell Variations, the accompaniment for Lane's drum dance gives her magnificent scope for showing her phenomenal sense of rhythm. The Soldier's dance, scored for brass and percussion, is another exciting theatrical *tour de force*. But if we come away humming anything at all, it is most likely to be Ravel's *La Valse*, rather tastelessly parodied in the Lovers' *pas de deux*.

The most unsatisfactory aspect of the music, to my mind, lies in the discrepancy that exists between the clean, vibrant colours of Giorgiadis' decor and the general muddiness of Searle's orchestration. And when the Hypnotist exerts his powers and we see the theatre as if through the eyes of his victims, with its colours intensified as in a mescalin vision, there should surely be an equivalent magical change in the music. Instead, as before, the composer continues to evoke only the banal, hectic world of every day.

David Hunt

DECOR

THE list of sinister fair-booth ballets mounts up—*Petrouchka*, *Parade*, *Les Forains* and so many more. It offers great scope for a choreographer and composer, this strange world on the mezzanine between reality and fantasy where conjurers and men with hypnotic powers can cause ordinary people to behave like creatures in a surrealist dream state; it also offers great scope for the imaginative designer.

That Nicholas Georgiadis has imagination has already been revealed in his two previous ballets with Macmillan—*Danses Concertantes* and *House of Birds*—for the Sadler's Wells Theatre Ballet. He also has a wonderful and exciting sense of colour.

But to use colour on the smaller stages where the Theatre Ballet plays is a very different matter to filling the mighty open jaws of an opera house. It is generally accepted that the secret of designing for big theatres lies in the proper distribution of colour masses. Georgiadis has flouted this convention by using few masses but sprinkling his stage with fragments of brilliant clear colour which glow like sunlight on a mosaic or through a rose window.

The danger of this practice is that the principal characters may not stand out in relief against such a loaded palette, but Georgiadis in an extraordinarily subtle manner causes certain colours to become identified with this odd assortment of people so that they emerge from the background when he, or, the Hypnotist, wants them; then they sink back and again become part of their surroundings.

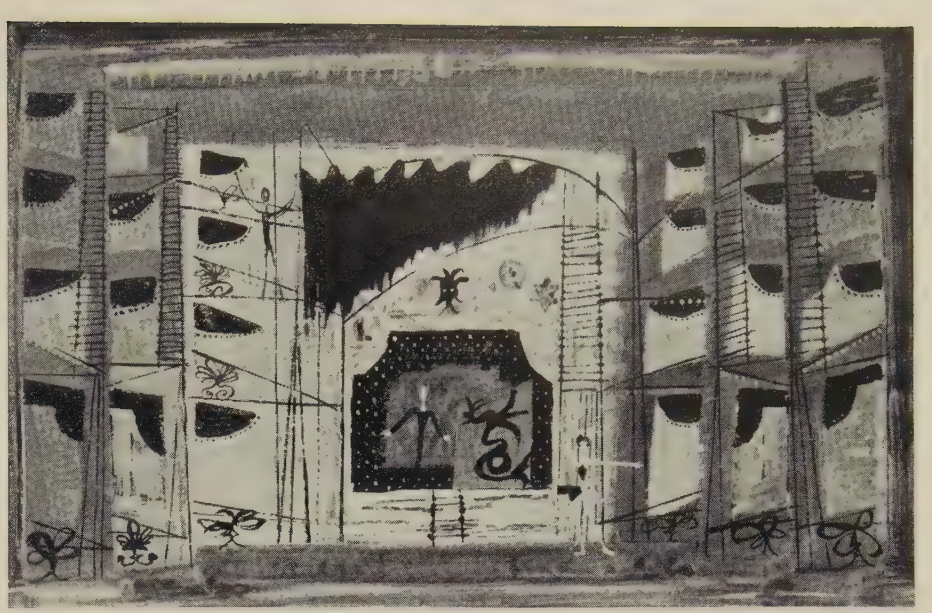
The use of green and yellow for the exterior of the booth, in the first scene, is disquieting; nor is there much comfort from the poison green and purple of the Hypnotist who enters slowly trailing an immense cloak from which materialises his pathetic Assistant. The ominous nature of the work is thus established within the first few minutes. The entry of the Poor Girl and the Rich Man in innocent yellow gives a feeling of youth while the vermilion and black cloak of the Faded Beauty somehow suggests a person clinging on to the last remnants of grandeur. There is a certain smugness about the Rich People with their full pleated coats of soft grey, turquoise, blue and orange; their lives appear to be dictated by the whims of *haute couture*. A greyness also pervades the short ragged costumes of the Poor People. By colour and the use of clean silhouette, the character of these people is made clear without reference to a programme.

Realism, such as we know it in the work of American ballet designers, is alien territory to Georgiadis and yet his costumes, fantastic as they may be, are never overloaded with ornament or detail such as so often hampers dancers in costumes by some French designers.

The main scene, inside the theatre, is equally sinister if you think, as I do, that an unused theatre strikes a chill into the spine. Tier upon tier of empty boxes backed with blue, orange, turquoise and green, gives a feeling of unseen and unfriendly spectators. This place is hollow, empty and unreal in spite of the fact that a large number of people are grouped about on the floor of the auditorium. The Hypnotist's stage is like a steaming retort.

When the dancers, under the influence of the Hypnotist's power, remove their cloaks and coats, they are in more conventional ballet costumes while still retaining their identity. The only costume that I did not find wholely satisfactory was that of the Soldier; his purple and black costume never quite suggested his calling and tended to become rather lost in the background. Otherwise there is nothing but praise for a designer who with three ballets has shown us that a daring use of colour in the theatre did not die with Leon Bakst.

Peter Williams



DESERTED THEATRE: The design by Nicholas Georgiadis for the interior of the theatre where all the ballet's strange happenings take place. *Photo: Derek Allen*

BEAUTY AND THE BOYS: Nadia Nerina, as the transformed Faded Beauty, is unknowingly forced by the Hypnotist to dance an adagio *with four admirers (Rencher, Burne, Ashbridge and Hynd).* *Photo: Michael Dunne*

Creating the Negro Dance Theatre

by AUBREY HITCHENS

As a dancer, Aubrey Hitchens will be mainly remembered in this country as one of Anna Pavlova's partners and particularly as the Wind in her *Autumn Leaves*. He was born in Cheltenham and studied with Cecchetti, Legat and Egorova. In addition to appearing with the Pavlova company, he also danced with the Russian Opera Company in Paris, the Chauve-Souris Company. He made many European tours and also toured Holland with Nemchinova and Oboukhoff and organised a company of his own in 1943.

He opened a school which bears his name in New York in 1947 and most recently helped to form the Negro Dance Theatre. In this article he tells how this company came into being.

ITALIAN CONCERTO: The first movement of a ballet by Aubrey Hitchens to the music of Johann Sebastian Bach. The costumes were designed by Saul Bolasni. *Photo: Jack Mitchell*

AN idea is an idea, not every idea is a good idea: sometimes an idea is an inspiration. Such, I feel, was the case when during a conversation with a friend in May, 1953, there came to me in a flash the idea of an all-male Negro dance company, with a programme ranging from Bach and Mozart, through the moderns and then back to the primitive. "There," I told him, "is an idea and don't say I haven't handed you something." He agreed and it was understood the idea was for him and another mutual friend to work on and develop. That was to have been my sole connection with this company.

Six months passed and one night in a small French restaurant here in New York I happened to run into him. I was with Ada Verova and all three of us were talking of many things when I posed the question "Did you ever do anything about the idea I gave you?" His reply was "No, we can't organise!" So the three of us decided to try our luck together and to start operations with a six to eight weeks trial period of "closed" classes offered free of charge to determine who would be suitable material with also capacity for working together as a group.

Penniless enthusiasm

This preliminary work, which started in mid-December 1953, proved invaluable and I, at least, learned many things. Having always ardently believed in the special dance talents of the Negro race, I plunged headlong with the greatest enthusiasm into this new venture, little realising the many complexities which lay ahead of me.

The greatest obstacle was to find money with which to put the dancers on at least a partial weekly salary during the rehearsal period, to enable them to relinquish their other jobs. I was naive enough to think that wealthy people would rally to such a cause, a complete novelty in the theatre. Now after more than two years of work I can state that nobody contributed one penny towards the project but everybody, without exception, agreed that it was a wonderful idea.

The following spring, in 1954, the dancers themselves begged me to put something in rehearsal, with or without salaries. It was at this moment that I approached Ted Shawn, founder-director of Jacob's Pillow Dance Festival. His interest was fired when I told him of my plans and he agreed to give me a contract for the still unnamed company if he could see and approve part of one ballet in rehearsal. So I set to work to choreograph Bach's *Italian Concerto* which I conceived as a classical ballet, stylised in terms of the Italian Renaissance, the first of its kind ever to be danced by an all-male Negro cast. Three weeks later Shawn came to see what we had to show him: an incomplete ballet with an incomplete cast and two boys holding two coat-hangers to represent candelabras! His comment was "This is an evolution in Negro dance"; and he signed the company for four performances in August 1954. Thus was born the Negro Dance Theatre.

The company met with wonderful response from the audiences: a Negro magazine, *Our World*, sent a photographer to cover our trip and gave us three pages of publicity.

Keeping together

Then the real grind came—how to hold the company together without money, how to enlarge the repertory and how to mount new productions! Throughout the winter evenings of '54 and spring of '55 we rehearsed as often as possible. Tony Charmoli created a contemporary work, *Gotham Suite*, its modern idioms based on classical forms being suggested by the five Boroughs of New York City. I myself put another work in rehearsal, *Ode*, to music by Liszt (*Les Préludes*) inspired by four quotations from the Greek poets Aeschylus, Theognis and Sophocles. Later Dania Krupska created a scintillating work for three characters entitled *Outlook for Three*. Saul Bolasni designed the costumes for *Italian Concerto*, *Gotham Suite* and *Ode*. Shawn again signed the Negro Dance Theatre for four further performances at Jacob's Pillow during last August, when we presented, and very successfully, all four ballets. If it had been difficult to make our debut with one work the complications of transporting and presenting four productions were manifold.

Whereas there have inevitably been changes in personnel, the nucleus of the company has remained the same. These dancers, some of whom have been seen in Europe and all of whom have danced in numerous Broadway shows and on television, want this company, their company, and realise that here is a unique opportunity for them to be part of a permanent organisation where they can be seen in classical, modern and primitive works.

The two dancers, incidentally, to whom I originally gave the idea of the Negro Dance Theatre both defected before the rehearsal period began, but Ada Verova has remained my invaluable assistant.

From the outset it was my plan to invite as many well-known choreographers as possible to create works especially for us. Both Agnes de Mille and Valerie Bettis have promised to choreograph for us and when we come to Europe I hope that I may be able to interest European choreographers to work with us.

COVER STORY

THIS month's front cover of Toni Lander, ballerina of Festival Ballet, is by Serge Lido. She is seen rehearsing her husband's ballet *Etudes* on the terrace of the Monte Carlo Casino in preparation for the gala to be given in celebration of the marriage of Prince Rainier of Monaco to Miss Grace Kelly on April 18.

TONI LANDER was born in Copenhagen in 1931. At the age of six, she became a student in the school of the Royal Danish Ballet at the Royal Theatre in Copenhagen. Her progress was rapid.

At the age of 17 Toni Lander made her début in *Etudes* and shortly afterwards she married the choreographer of that ballet, Harald Lander, who was also the company's ballet master.

When Harald Lander left Copenhagen to become a ballet master at the Paris Opéra, Toni accompanied him. For several years she trained with many of the great Paris teachers and occasionally made appearances in concerts or as a guest artist. In London she danced for the first time as a soloist with the revived Original Ballet Russe.

When Harald Lander revived a one-act version of Bournonville's *Napoli* for Festival Ballet, Toni Lander came to London to assist him with the production and to dance the rôle of Teresina for the first performances. So successful were these appearances that she was invited to dance as a guest artist with the company during its first trans-American tour in 1954.

In 1955, Harald Lander mounted his second work for Festival Ballet—*Etudes*. Toni again danced the principal ballerina rôle she had created in Copenhagen six years previously and which encompasses almost the entire classical vocabulary of movement.

OUTLOOK FOR THREE: *Charles Moore, Charles Queenan and Charles Martin in a work with choreography by Dania Krupska to Duke Ellington music.* *Photo: Irwin Forman*

ODE: *Another work by Negro Dance Theatre with Joseph Nash, Anthony Basse and Bernard Johnson in the third episode. The choreography is by Aubrey Hitchins to Liszt music.*

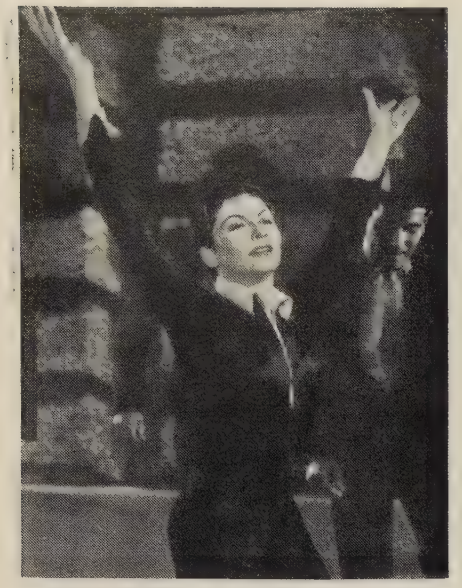
Below: the second episode from the same work with (standing) Frank Glass, Charles Martin, Charles Queenan and (kneeling) Nat Horne, Edward Walrond, Arthur Wright. *Photos: Irwin Forman*

GOTHAM SUITE: *Two scenes from another Negro Dance Theatre work which has choreogr ;phy by Tony Charmoli to John Klein music. The costumes are by Saul Bolasni. Arthur Wright in front, Charles Queenan on left, Charles Moore and Nat Horne at the back.*

Below: Another scene from Gotham Suite. *Suggested by the five different boroughs of New York City, this work has choreography which blends modern and classical idioms.* *Photos: Jack Mitchell*

Zizi Triumphant

Three choreographers are responsible for the dances in the new film of Cole Porter's *Anything Goes*, in which Renée (Zizi) Jeanmaire stars.



BLOW, GABRIEL, BLOW: *Jeanmaire in the finale of the film*, Anything Goes.
Photo: Paramount

PARAMOUNT'S *Anything Goes* is a remake of the Cole Porter-Guy Bolton-P. G. Wodehouse musical comedy. This version has been scripted by Sidney Shelton, directed by Robert Lewis, and produced by Robert Emmett Dolan, with the addition of three new songs by Sammy Cahan and James Van Heusen. The stars are Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor and Phil Harris. What concerns us here are the dances, which were staged by Nick Castle, Ernie Flatt and Roland Petit.

The work of Nick Castle, while it never touches the mastery of Gene Kelly or Michael Kidd, with their great knowledge of the medium's potential, is in the tradition of Busby Berkeley and LeRoy Prinz, and is more than merely competent. It is professional, tightly knit, keyed to the talents of its performers, makes a passing bow to the medium, is highly entertaining, and if not *art*, is certainly *craft*. The great trouble with his numbers in this film, and, in fact, with everyone else's, is that the Cole Porter songs are models of sophistication, while the performers (with the exception of Jeanmaire) and the conception of the dance contributions are as naive and wholesome as pablum. Donald O'Connor and Mitzi Gaynor are vaudeville hoofers and have no connection with the world envisaged by Mr. Porter.

It's D'Lovely is Castle's most successful number. This is danced by O'Connor and Gaynor on the top deck of an ocean liner as an expression of their new-found love. He utilizes the deck chairs, hatches, funnels and paraphernalia of a ship with fine ingenuity, and the whole number has a spontaneous, informal quality. Also, the camera has been used to good effect by following the dancers rather than having them play directly into it. Thus the camera adds to the movement quality, rather than just recording it.

You're the Top is done as a simultaneous number by Crosby and Gaynor in one room and O'Connor and Jeanmaire in an adjoining one. It is cleverly coalesced, but it has been photographed from a static viewpoint and has little value as cinema-dance.

Blow, Gabriel, Blow is the finale. This is devoid of choreographic interest as it is used primarily to get all the principals on screen at the same time. Each of the four stars comes on wearing a dinner jacket, backed by a *corps de ballet* in the same costume, and the groups mesh to form a background with the stars front and centre. A device that suggests the easiest way out.

DANCING IN FILMS

Reviewed by CLAYTON COLE

Anything Goes has been staged by Ernie Flatt. The number introduces Mitzi Gaynor as an American star of an English revue. Nowhere is the disparity between Cole Porter and his interpreters better illustrated. This song is a masterpiece of subtlety. Flatt has staged it as a blatant piece of show business; prancing show-girls, violent oranges and yellows, spangles, and hoop-la. The nuances of the lyrics and the melody are completely swamped. If ever a song demanded underplaying it is this one. Its impeccable taste can never be paired with vulgarity. Again the camera viewpoint is stationary. One longs for Jack Cole's sweeping vistas!

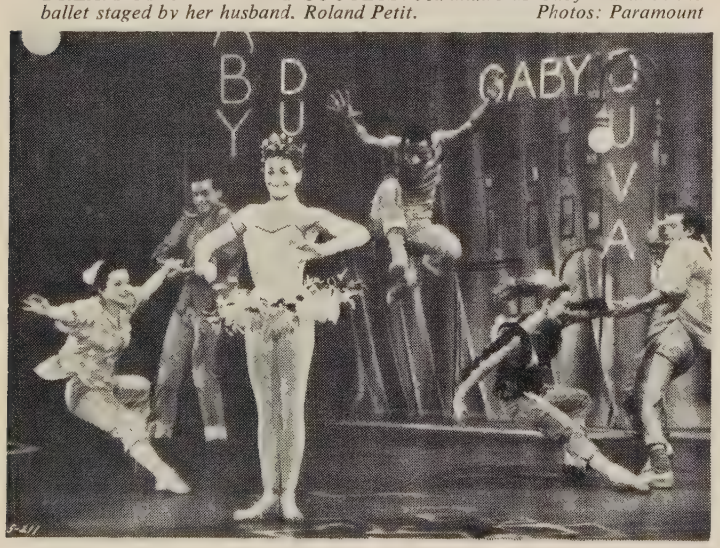
Roland Petit is a distinguished artist of the ballet, and we expect great imagination from him. We are right in demanding the *art* of cinema-dance in his case, the major requirement of which is to bring out the contrapuntal effect of mass in juxtaposition to line; of perspective gained through arrangement of silhouette rather than patterns in space, which are, of course, impossible on the flat surface of the screen. As well as being good dance, his ballets must be good cinema. That is, they must utilise the conventions of the medium. Keying choreography to the camera opens an entire new field. Close-up, long-shot, and the fluidity of vantage point can create climax and significance in an entirely different way than from the stationary viewpoint of the theatre audience. To the usual components of theatrical presentation, content and style, the *dance* of viewing is now added. In sum, the camera becomes a performer, or, through its eye, we, as viewers, become an active participant rather than a passive audience.

In *Hans Christian Andersen* Petit failed lamentably because he merely filmed ballets being danced on a stage. *The Glass Slipper* and *Daddy Long Legs* showed considerable progress in the right direction, but both were tentative. And in *Daddy Long Legs* the numbers arranged by Fred Astaire, with their understanding of cinema, made the ballets, while choreographically more vital, almost inept cinematographically. Now with *Anything Goes* we are able to assess Petit, the most theatrically oriented of choreographers, as a film technician. He has had time to assimilate the dynamics of the screen.

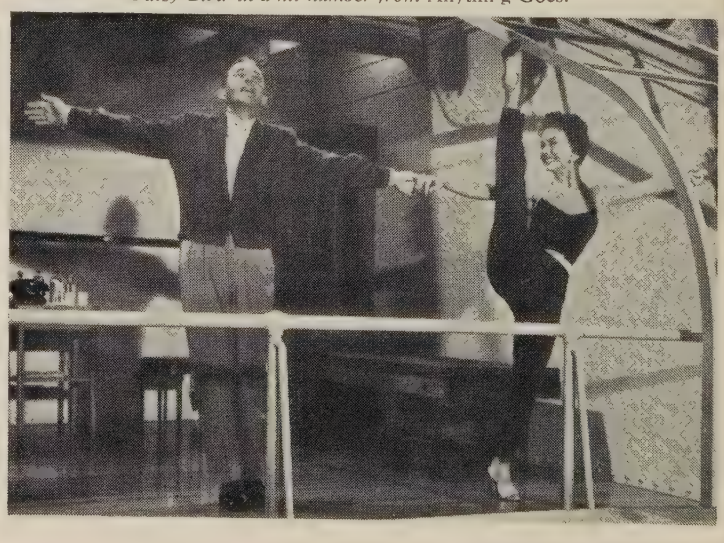
He does two ballets. They are both disappointments. The first, *I Get a Kick Out of You*, is merely a cabaret act photographed from a ring-side table. The second is a long ballet for Jeanmaire in which she dreams of Broadway success. This could be transferred directly to the stage without re-arrangement, so little conscious of the medium it is. We see it from front row centre. It shows the dream of success as a series of encounters with sailors and street-boys. But there is no rising to a climax choreographically—each encounter is much like the last—so even as stage ballet it is pretty dull. The steps allotted Jeanmaire are the mixture as before: bits of *Carmen* and *The Diamond Cruncher*.

But from the film as a whole Jeanmaire rises supreme. She is Cole Porter tunes made visible—worldly, volatile, of a certain depth, amusing, decadent, gamin and experienced. Zizi Jeanmaire is a star—dancer or no.

DREAM OF BROADWAY SUCCESS: Jeanmaire as Gaby Duval in the ballet staged by her husband, Roland Petit. *Photos: Paramount*



YOU'RE THE TOP: *Bing Crosby as Bill Benson with Mitzi Gaynor as Patsy Blair in a hit number from* Anything Goes.



Renaissance in Milan

by UGO DELL'ARA
Principal dancer, choreographer and Ballet Master at La Scala, Milan.

ITALY, for so many years one of the great centres of ballet, has in recent years made no contribution to the dance. With a growing revival of interest in the larger cities, it looks as though the Italians will again take their rightful place in the world of the dance.

THE resurgence of Milan as an important ballet centre dates from 1946, when a successful attempt was made to raise standards of performance and win over the public to an acceptance of ballet as a serious art form. This was no easy task, for it was many years since Italy had been a stronghold for the dance, opera having long reigned supreme.

The first signs of renewed interest and activity came in Rome when, after several decades of apathy and lack of public support, ballet once again began to attract a lively and appreciative audience. Dance historians of the future will no doubt refer to this as the "first period" of the Italian ballet's re-awakening, just as the firm position now secured for ballet at La Scala, Milan, constitutes its "second period."

Fortunately it was realised from the start that only by building on a solid basis of traditional classicism would it be possible to create new works of any value and that it was imperative that we should study the work of our illustrious forebears in order to revive the academic traditions of our ballet. Arty experimentalism for its own sake had to be rigorously excluded—this was no time for pretentious "isms," but for hard work. The past 10 years have shown that our approach was the right one.

The ballet renaissance we have accomplished has made it possible for Milan to renew contact in the world of the dance with other countries by inviting internationally famous dancers to appear with the company as guest artists and by commissioning the world's best choreographers to mount ballets for us. The fact that our repertoire has been largely built around a nucleus of standard works, ranging from Coralli to Balanchine by way of Fokine and Massine, has made it all the easier to exchange artists with other theatres.

To prepare the ground for so rich and varied a repertoire, a great deal of complex organising work had first to be carried out and, so far as the dancers were concerned, the required technical standard raised considerably. This applied particularly to the male dancers, for before 1946 there was no boys' dancing school at the theatre and leading male rôles were often danced *en travestie* by girls. Today the company numbers 16 danseurs and 24 danseuses, rounded out by eight senior students provided by Madame Bulnes, when needed, from the school.

YOUNG STUDENTS: Dancers of the School of Dance in Milan, which is directed by Ugo Dell'Ara. The most talented will eventually become members of the ballet company at La Scala.
Photo: Francesco Leoni

Reorganisation in two years

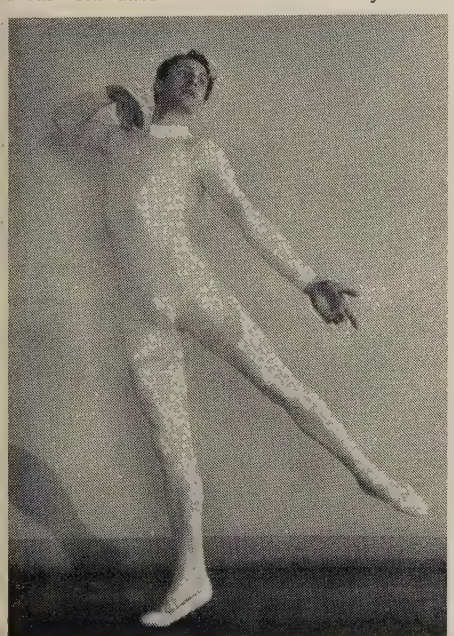
Within two years the reorganisation of the La Scala ballet should be complete and we shall be ready to make a start on what I hope will turn out to be the "third period" of the Italian ballet's renaissance. The time will then be ripe for experiment, for new works which we hope will show the rest of the world that we have inherited the taste and imagination of our predecessors, as well as rivalling them in technique. We shall need young people, youthful in mind and ideas as well as years.

If at the moment there are no truly Italian ballets of any real worth, apart from two or three which time has already staled, this does not of course mean that there never will be any again. If it did, it would be better to disband the company; for the future would not judge us kindly if we merely continued to produce the standard international repertoire and new works by foreign choreographers. Fortunately I am convinced that the time is not far off when our country will once again make an individual contribution to the art of the dance. Already there is a ferment of creative activity among budding choreographers, and I know from the number of composers, designers and costumiers who have offered to work with me in creating new ballets—for which at the moment there is no time—that artists and musicians are eager to collaborate. The will to create is essentially a youthful impulse and it is the talented young people of today who will be best equipped to rescue our ballet from the state of lethargy from which it is at last beginning to recover.

Other cities awake

This awakening process is already well advanced in Rome, a little less so in Naples. But in Milan we have succeeded to the extent of having won over an audience which continues to grow in numbers as well as discernment.

Last year at the International Ballet Festival at Nervi, the first of its kind ever held, it was a most heartening and encouraging experience to observe the enthusiasm of the crowds who attended and to find, in talking to representative individuals in the intervals, how technically well-informed they were. The Nervi festival will surely become an important annual artistic event and provide a further stimulus to us in achieving our goal: to revive the past splendour of Italian ballet.

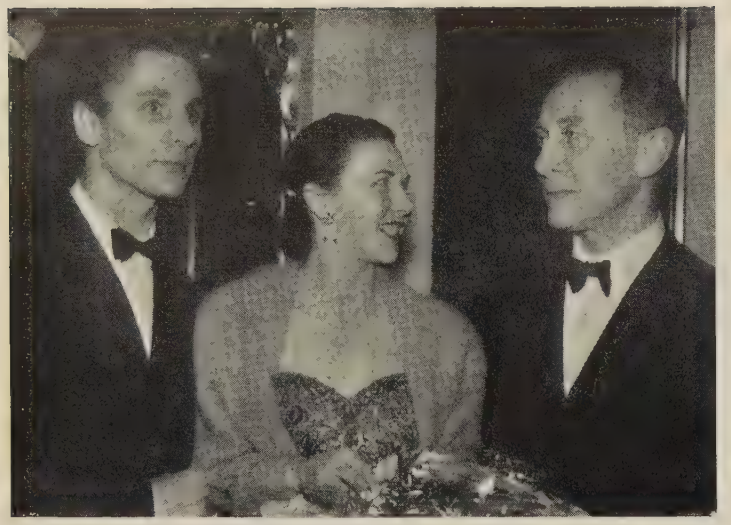


AS A DANCER (left): Ugo Dell'Ara in one of the many dancing roles he has taken as principal male dancer at La Scala.

AS A CHOREOGRAPHER (right): Dell'Ara rehearsing the dancers for his ballet to Ravel's Bolero *on the famous La Scala stage.*

This year there will be a number of new works staged at La Scala, including The Seven Deadly Sins *by Janine Charrat, in which Tamara Toumanova will appear as guest ballerina.*

Photos: Eric Piccagliani



PRIZE-GIVERS: Philip Chatfield and Beryl Grey, principals of the Sadler's Wells Ballet, after they had presented the prizes at the Vic-Wells Costume Ball. They are seen talking to Dr. Sven Svensen (Beryl Grey's husband). Photo: D. & D.

CHAMPAGNE FOR THREE: Janine Charrat after the success of the first performance of her ballet Persephone *in Palermo. She is seen back-stage between Pluto (Esteban Cerda) and Mercury (Walter Scherer) celebrating the occasion.*

curtain up!

Cool reception

IN honour of the Silver Jubilee year of the Sadler's Wells Ballet, three royal ladies graced the gala at Covent Garden on March 22 —the Queen, the Queen Mother and Princess Margaret. This gala was not, as a number of newspapers erroneously stated, to celebrate the twenty-fifth anniversary of the company (this is in May) but was the annual performance in aid of the Sadler's Wells Benevolent Fund.

The rest of this audience, distinctly aged, put its best foot forward and hid a lack of natural *chic* under a welter of precious stones. It is always a strange feature of these occasions that although the royal party applauds the dancing with fervour and obvious enjoyment, the stalls and the lower circles cannot even be bothered to clap a couple of hands together. They sit looking bored, with about as much animation as a bunch of mummies—and not nearly as attractive. It is left to the upper reaches of the house to supply, with the royal party, all the audible encouragement the poor dancers are likely to get. Nevertheless the occasion brought about £4,000 into the coffers of the Benelovent Fund.

Dancing in Monaco

SINCE the wedding of the Queen, when Princess Elizabeth, possibly no marriage has caused such an international stir as that of Prince Rainier of Monaco and film star, Grace Kelly, due to take place in Monte Carlo in mid-April. During the celebrations, dancing will be the order of the day in Monaco and the principal attraction is to be our own Festival Ballet. For the gala at the Théâtre de Monte-Carlo on April 18, the company will present a new creation dedicated to the new Princess of Monaco—*Homage to the Princess*. The music for this work is by the famous American band-leader and composer, Stan Kenton; the choreography by British choreographer, Michael Charnley; the designs by French designer, André Lavasseur.

In addition, Festival Ballet will be giving Harald Lander's *Etudes* at the gala, and several other works during their short season in Monte Carlo.

Other international stars at the gala will include Margot Fonteyn and Michael Somes, Yvette Chauviré and members of the Paris Opéra Ballet. At another gala, Toumanova, Ouktomsky, Clavier and a number of other artists will appear in a ballet by John Taras. In addition there will be dancing stars of cabaret in various entertainments.

Ballet may break curtain

WITH the coming of spring, things usually start to hum in one way or another. We little thought that pleasant news from Russia would make this spring hum more than most. Dame Ninette de Valois and David Webster flew to Moscow to discuss a possible exchange between the Bolshoi Ballet and Sadler's Wells. The report that the discussions were successful has caused a great deal of speculation amongst dancers and audiences alike. It appears that Ulanova and the company from the Bolshoi will dance at Covent Garden in September and that Sadler's Wells Ballet will appear at the Bolshoi in about November. If this really does take place, the Wells will be the first British company ever to appear in Russia.

Such an exchange would be the best thing that could possibly happen, and we hope that people of both countries will take it as an honest exchange of the arts of two great countries and not as an opportunity for advancing political aims.

Wells in colour for Christmas

THERE are also rumours that Sadler's Wells Ballet may fly to America about next Christmas to appear on another TV programme. After the success of their *Sleeping Beauty* last year, the fee (in dollars, of course) would undoubtedly be high enough to justify the trip. If the company is to remain one of our profitable exports, it seems far more sensible to make such a visit (combined perhaps with a short New York season) than to spend months on exhausting tours.

Wells dancer dies

NEWS of the sudden death in a car accident of Margaret Sear, a former member of both Wells companies, came as a sad shock to all her previous colleagues, who remember her with affection.

Although she never rose to take important rôles, Margaret Sear was an able and attractive dancer who, by her quiet and gentle character, endeared herself to all who knew her. She joined Sadler's Wells Ballet when the Opera House reopened in 1946 and remained with the Wells organisation until 1952 when she went to the United States to marry Eric Rosenblith, conductor of the Indianapolis Symphony Orchestra.

New Schweppervescence

ALL honour to the firm of Schweppes! As well as providing the public with admirable mineral waters they are now helping the dance. The firm has sponsored a number

STARS TOGETHER: Renée Jeanmaire and Eddie Constantine on the set of a new film now being made in France—Folies-Bergére. *Jeanmaire's success as an actress is now almost as great as her dancing triumphs. Singer and film star Eddie Constantine is the husband of ballerina Hélène Constantine. Photo: Lido*

of film strips, which together with a lecture to tie-up with each, can be shown all over the world. The films were made by the Royal Academy of Dancing and the first two subjects are *The Fundamentals of Correct Posture* and *The Physique of a Dancer*. More will follow. It seems a splendid way of preventing the faults which inexperienced teachers can impose on young dancers.

Old foundation, new school

CANFORD Manor, a house which was originally granted to the Eureux family by William the Conqueror, will house a very interesting Summer School from August 12 to 26. Although the present house, near Wimborne in Dorset, only dates back to George IV, the actual site has a noble history. In 1922 the Manor was bought by Lord Wimborne and in the following year Canford School was founded.

Every year the Canford Summer School of Music has had some courses connected with the dance and this year Joan Russell will be the instructor for the course on *Modern Educational Ballet*. It will give practical experience in the application of the principals of movement with special attention to the relationship between dance and music. It is designed for all who are interested in modern ballet for its own sake, as well as those teaching movement and ballet in schools.

Pas de deux for one

WHEN some time ago we saw John Gilpin, forced by an accident to his partner, dance one of the *pas de deux* in *Le Beau Danube* as a solo, we thought it would remain a unique experience. Recently, however, a similar occurrence happened at Covent Garden when Nadia Nerina found herself partnerless for the finale of the *Earth* scene in Ashton's *Homage to the Queen*. Improvising splendidly, she substituted *jetés* for the many lifts, and did it so well that most of the audience noticed nothing amiss.

Busy male leads

TO make one's début in one of the most famous leading male rôles in ballet must be a gruelling experience at any time. How much worse, then, when one is required to partner three different ballerinas in three days! This is what happened when David Poole appeared as Albrecht in the Ballet Rambert production of *Giselle*. The company now boasts three Giselles—Ann Horn, Noreen Sopwith and Mary Munro—and Poole appeared with each at successive performances.

Another dancer running a marathon race through the classics is David Blair. In the course of exactly one month and one day, he made his Covent Garden début in three full-length leads—Siegfried, Florimund and Cinderella's Prince. Immediately before this hat-trick he danced Daphnis at a few days' notice and shortly afterwards he too appeared as Albrecht for the first time; and all this in addition to dancing frequently in his usual rôles.

Now we know who's who

WE have commented in the past on inaccuracies in ballet programmes. At one time things at Covent Garden reached the stage where, if by the end of the evening we had not pencilled several alterations to the printed cast, we began to suspect that we had failed to notice the inevitable unannounced changes. This season, however, has seen an impressive improvement. With rare exceptions, even changes in the *corps de ballet* have been duly recorded. Congratulations to whoever is responsible.

They dance on their stomachs

A RECENTLY published interview with a well-known dancer must have caused many people a great deal of quiet amusement. One particular gem was the writer's suggestion that, in the presence of the ballerina, "the stomach seems so mundane." When we meet the dancer whose three main interests in life are not steak, steak and more steak, we might believe *that* story.

Dancer of To-day

MIRO ZOLAN

BORN in Prague. Studied under Mme. Nikolska, making his début in the Prague National Theatre, before the war. He remained in Czechoslovakia until 1941 *when he went to Vienna. Danced with various European companies, and trained under many teachers (including Tatiana Gsovsky and Egorova) until he came to England to join International Ballet in* 1947. *In* 1948 *he toured Australia and New Zealand with the Ballet Rambert, joining the company after its Melbourne opening in time for the first Sydney season. He next re-joined International and in* 1952 *he returned to Australia as a principal dancer with the Borovansky Company. In* 1953 *he joined the Sadler's Wells Theatre Ballet as a soloist, later becoming a principal dancer.*

Rôles in England include: (International Ballet) Prince and Bluebird in The Sleeping Beauty*; Albrecht in* Giselle, Act I*; Harlequin in* Carnaval*;* Les Sylphides*; Warrior in* Visions*; Billiard Player in* Gaîté Parisienne; *(Theatre Ballet) Franz and Dr. Coppelius in* Coppelia; *Les Sylphides; Pantalon in* Carnaval*; Leading Dancer in* Les Rendezvous*; White Skater in* Les Patineurs*; Dancing Master in* The Rake's Progress*; Romanza in* Carte Blanche.

ZOLAN first appeared in England dancing with International Ballet under the name of Miroslav Zlochovsky. After an absence of some time he re-joined International, shortening his name to Miro Zloch. His stay with this company is best remembered by his assured bearing and manner as Prince Desiré (Florimund) in *The Sleeping Princess*, and as Albrecht in *Giselle*. He was also notably successful, with Maurice Béjart and Bjorn Holmgren, as one of the Billiard Players in *Gaîté Parisienne*.

After he left International Ballet, he and his wife, Sandra Vane, spent a season with the Australian Borovansky company, for which he revived the full-length *Sleeping Beauty*. He joined the Theatre Ballet in 1953, and soon settled down as a useful soloist.

Now the most experienced dancer in a very young group, his maturity is a valuable asset to the company. Although his technique is not brilliant enough to support such rôles as the leading Promeneur in *Les Rendezvous*, he is a strong dancer with a forceful, virile style. That he alternates successfully both as Franz and Dr. Coppelius in *Coppelia* gives a fair idea of his versatility, and his character dancing is intelligent and forthright.

AS FRANZ in the new Sadler's Wells Theatre Ballet production of Coppelia, *which is to be the subject of an article in the May* DANCE AND DANCERS. *Photo: Denis de Marney*

*TOUMANOVA IN ITALY: Tamara Toumanova recently returned to Europe to appear at La Scala, Milan, in a new ballet created by Janine Charrat—*The Seven Deadly Sins*—with music by Antonio Veretti. She is seen here rehearsing with La Scala's ballet master and principal male dancer—Ugo Dell'Ara (who writes an article on Page* 15).

Toumanova will make many appearances in Europe this summer: at a gala in Monte Carlo to celebrate The Wedding, with the Grand Ballet du Marquis de Cuevas in Spain and at the Festival of Nervi in Genoa.

Janine Charrat, the choreographer, will leave for South America shortly to mount a number of her works there. Her company, Ballets de France, has temporarily disbanded. Photo: Lido

happy birthday to...

		April
John Taras	Choreographer in France	'8
Ronald Hynd	Sadler's Wells Ballet	22
Claudie Algeranova	Dancing in Australia	24
Kenneth Melville	Festival Ballet	24
Melissa Hayden	New York City Ballet	25
Wendy Winn	Sadler's Wells Ballet	29
		May
Maureen Bruce	Sadler's Wells Ballet	1
Robert Barnett	New York City Ballet	6
Kay Bird	Royal Winnipeg Ballet	9
Ruth Ann Koesun	Ballet Theatre	15
Nicholas Beriosoff	De Cuevas Grand Ballet	16
Margaret Hill	Sadler's Wells Theatre Ballet	16
Morgot Fonteyn	Sadler's Wells Ballet	18
Peter White	Festival Ballet	19
Gilbert Vernon	*Cranks* Revue	21

Two Costumes

" . . . Keep continually designing such imaginative costumes. For example, make a barbaric costume; and a barbaric costume for a sly man which has nothing about it which can be said to be historical and yet is both sly and barbaric. Now make another design for another barbaric costume, for a man who is bold and tender. Now make a third for one who is ugly and vindictive. It will be an exercise."

THE above advice to would-be designers is from *On the Art of the Theatre* by that great master of the theatre—Edward Gordon Craig. There is so much more he has to say that I would like to think that every designer sometimes paid heed to his wise words.

I do not know wherther André Lavasseur, who designed two splendid costumes for Ashton's *La Péri* (reviewed elsewhere), has ever read Gordon Craig, but I would like to think he had because his two costumes for Fonteyn and Somes seem to bear out much of what Gordon Craig says. They have a barbaric richness and yet they also seem to convey the character of the protagonists.

Lavasseur's use of colour and texture is theatrical. La Péri herself is in orange ranging from deep orange for the jacket to pale peach for the skin-tight tulle trousers. The upward sweep of her crown somehow suggests an enigmatic quality. The tulle veil, which she wears for her first entrance, is an exciting theatrical creation and while it is before us no other scenery seems necessary; it flows out behind her as she moves, like magically electrified air.

For Iskender, Lavasseur has also designed a cape; this is magnificently earthy in its dull green scattered with embroidered pink tulips and glittering dew-drops. Underneath, his costume is in bright blue with yellow and green sleeves.

A mere description of these costumes makes the colour-combination sound strange, but so well was the colour balanced that, at all moments, the costumes were theatrically exciting. To designers they were an important lesson in creating stage-filling costumes for a ballet in which only two people appear.

Lavasseur, theatrical designer for Christian Dior, has designed a number of other works including Taras's *Piège de Lumière*. His next consignment is Charnley's *Homage to the Princess* for Festival Ballet in Monte Carlo as well as another ballet by Taras for a gala to celebrate the wedding of Prince Rainier and Miss Grace Kelly. An article on Lavasseur's work in general and on his designing in Monte Carlo will appear in the June issue of DANCE AND DANCERS.

P.W.

LA PERI: Andre Lavasseur's design for Margot Fonteyn's costume in Ashton's new ballet. Photos: Lido

ISKENDER: The design for Michael Somes' costume, showing the cape he wears at the beginning of the ballet. Both designs should be compared with pictures on Pages 7-8.

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NEW RECORDS
Reviewed by DAVID HUNT

Mainly by Massine

ON THE STAGE: Leonide Massine (centre) as the Hussar in his ballet to Johann Strauss music, Le Beau Danube. *An action photograph taken at a pre-war performance by the De Basil company at Covent Garden. The arresting moment when the opening strains of* The Blue Danube *Waltz recall to the Hussar his former romance with the Street Dancer.*

Viennese High-jinks

Le Beau Danube (Johann Strauss arr. Desormière). *William Tell*—Ballet Music (Rossini). London Philharmonic Orchestra (Jean Martinon). Decca LXT5149. 12in. 39*s.* 7½*d.*

HERE at long last is the first LP recording of Desormière's expertly arranged Strauss score for Massine's *Le Beau Danube*, one of the most endearing and perfect of all ballets. Massine created it as a relaxation after completing his version of *The Rite of Spring*, presumably to help rid his system of the harsh dissonances and hectic rhythms of that cataclysmic masterpiece, and as an evocation of the light-hearted gaiety of mid-19th century Vienna, at a time when the jazz fever of the 'twenties was at its height. When it was first given on May 17, 1924, during a Paris season organised by the Count Etienne de Beaumont, the part of the Street Dancer was created by Lopokova and there were two Acts, later condensed into one when the ballet was revised for the de Basil company.

As a Strauss ballet free from all suggestion of coyness and affectation, *Le Beau Danube* has remained unique; and if the life and popularity of a ballet were determined by the extent to which even the smallest of its rôles were coveted by dancers, it would today be as widely celebrated and as often performed, probably, as *Les Sylphides*.

The brightly recorded performance is an almost unqualified success. The playing of the LPO is here and there not quite so polished as it was under Dorati on the pre-war 78 set, but Martinon gives us the full measure of the music's old world charm and he thankfully restores two cuts which Dorati was obliged to make, consisting of 16 bars in the overture and the repeat of the Strong Man's *Morgenblätter* weight-lifting episode.

If the ritenutos in the King of the Dandies' *'s gibt nur a Kaiserstadt* polka are a little too protracted for Massine's choreography, this is nevertheless musically a fault in the right direction. The quadrille finale is a shade wanting in ebullient attack, and a pause should also have been made to establish it as a separate scene. But Martinon's tempi are mostly near enough as makes no matter to ideal dancing speeds and his gracious and sympathetically lyrical direction of the score makes this a ballet record to treasure. But why, incidentally, is the Hussar depicted on the sleeve design wearing pink trousers?

As a fill-up there is an equally splendid performance of the ballet from *William Tell*, in which Taglioni originally danced, music used more recently for Gore's *Plaisance* and Howard's *Selina*.

Russian spectacle

Tchaikovsky: Suite No. 3. Paris Conservatoire Orchestra (Sir Adrian Boult). Decca LXT5099. 12in. 39*s.* 7½*d.*

Borodine: Symphony No. 2. Tchaikovsky: Suite No. 1. New York Philharmonic Symphony (Dimitri Mitropoulos). Philips ABL3079. 12in. 38*s.* 3*d.*

BORODINE'S Second Symphony, one of the glories of Russian music, was choreographed by Massine, together with the Nocturne from the Second Quartet and the unfinished Third Symphony, for his *Bogatyri*, a spectacular Russian folk-tale ballet which apparently had a luke-warm reception when first given at the New York Metropolitan in 1938.

Apart from the well-known Variations from the Third Suite, used by Balanchine for his *Theme and Variations*, Tchaikovsky's orchestral suites are hardly ever played these days. But although without the intense emotionalism and inspired lyrical flights of his symphonies and greatest ballet music, they are full of delightful music, brilliantly orchestrated, and like most Tchaikovsky, alive with the moods and rhythms of the dance.

On these records Mitropoulos and Boult obtain winning, well-played performances of the First and Third Suites. Mitropoulos has had to cut the third movement of No. 1 to get the work on to one side; but the masterful interpretation of the Borodine on the reverse, powerfully yet sensitively moulded, more than compensates.

The sound is more life-like and immediate on the Decca, but the Philips, apart from several barely noticeable pitch wavers in the Suite, is almost as good.

Commedia dell'Arte

Pulcinella (Stravinsky). Mary Simmons (soprano), Glenn Schnittke (tenor), Phillip MacGregor (bass), Cleveland Orchestra (Igor Stravinsky). Philips ABL3091. 12in. 38*s.* 3*d.*

STRAVINSKY'S "ballet after Pergolesi," written under Diaghilev's guidance in 1919-20, joins the growing list of ballet scores now becoming available in complete recordings, as opposed to suites and snippets.

Unfortunately, in listening to this curiously straight-faced interpretation given by the composer, it is hard to resist the feeling that he has disowned the score. In spite of some brilliant solo playing, the general result is a ruthlessly efficient performance, tantalisingly lacking in warmth and charm. The singers do practically nothing to redress the lyrical balance, having about as much Neapolitan sunshine in their voices as if they were singing Quaker hymns.

Nevertheless it is wonderful to be able to hear the songs and additional orchestral pieces omitted from the concert suite and the recording itself gives no cause for complaint.

Religious theme

Nobilissima Visione—Suite (Hindemith). Variations on a Theme by Haydn (Brahms). Philharmonia Orchestra (Otto Klemperer). Columbia 33CX1241. 12in. 39*s.* 7½*d.*

MASSINE'S *Nobilissima Visione*, based on the life of St. Francis of Assisi, was first performed at Drury Lane Theatre on July 21, 1938, with Massine as St. Francis and the choreographer's protegé Nini Theilade in the part of the Lady Poverty. The ballet was respectfully received and had a more popular success when later given in America under the title of *Saint Francis*.

Thought out by Massine and Hindemith in a church in Italy, the ballet took its inspiration from the movements and postures of Byzantine painting and sculpture. Hindemith's austerely beautiful music similarly drew upon early church music, but to a lesser extent.

The composer's own suite from the music consists of three movements, the first depicting the saint in deep meditation after having decided to lead the life of a beggar, followed immediately by the dance of his mystical union with Lady Poverty. The middle movement goes forward to the ballet's second scene in which Francis watches a troop of soldiers attack and rob a rich traveller. The final Passacaglia is the music for the ballet's last scene and expresses the rapt spiritual ecstasy of St. Francis and his three companions as, bathed in the light of transfiguration, they ascend a height, led by Lady Poverty.

Brahms' celebrated Variations on a Theme by Haydn, given on the remaining side, have served as the basis for several ballets, most notably Nijinska's *Brahms Variations*. The fine performances have in both cases been worthily served by the engineers.

Sleepy Arabian Nights

Scheherazade (Rimsky-Korsakov). Philharmonia Orchestra (Leopold Stokowski). HMV ALP1339. 12*in.* 39*s.* 7½*d.*

IF, as the result suggests, Stokowski's intention was to make this the sultriest *Scheherazade* on record, he should first have reflected that unrelieved languor in large doses rapidly engenders a colossal boredom.

Phrasing which is for the most part tastelessly exaggerated and even on occasion eccentrically unmusical—listen to the cor anglais solo at the start of the second movement—and limp, listless rhythm make this an unbearably laboured performance of the glittering score. The finale is relatively free of the swooning rubato that afflicts the rest like sleeping sickness; but by this time the whole point of the tales is lost and Scheherazade's head would have long been rolling on the carpet.

The recording, too, is not all that it might have been: detail tends to be swallowed up in excessive resonance and balance is far from ideal. Quadri's Nixa performance is still the one to go for.

The Danish Ballet Group

Given on February 5. Music played on two pianos by Eliv Henriksen and Winifred Taylor. Designer, Clifford Hatts. Presented by Philip Bate.

Dancers

INGE SAND, METTE MOLLERUP, KIRSTEN SIMONE, STANLEY WILLIAMS, KIRSTEN PETERSEN, OLE FATUM, FREDBJORN BJORNSSON, HENNING KRONSTAM

BOURNONVILLE SALAD: Mette Mollerup, Fredbjorn Bjornsson, Inge Sand, Henning Kronstam, Kirsten Simone, Stanley Williams and Kirsten Petersen in the finale of their television performance of a divertissement consisting of fragments from Folk Legend *and* Napoli. *The group was formed so that members of the Royal Danish Ballet could give concert and television performances away from their own company.* *Photo: BBC*

TELEVISION
Reviewed by E. C. MASON

HARDLY a week passes now without ballet being presented on television. No programme, however, will satisfy every ballet lover, but I for one am getting a little tired of the *divertissement* type of production, no matter how well done, and this particular one was very well presented.

Camera work and lighting have improved out of all recognition, and at long last it must have been proved that the advantage of having a producer experienced in the art of ballet is unquestionable. One must therefore lament the fact that neither are one-act ballets given in their entirety nor are new works specially commissioned.

In programmes of this kind there are a number of dangers. Excerpts often give one the impression that they have been selected in a hurry, and put together with no eye to more than ephemeral production. The total effect is pretty but slight, generally mediocre and quickly forgotten. Another defect is that dances presented out of their context often appear incoherent and rather bewildering.

Finally, there is likely to be too much repetition in the steps used in the actual variations—too many *entrechats* and *grandes pirouettes*. But I am reassured that the producer is at least aware of this problem; for much is done to relieve the monotony of solos by inserting *pas de trois* and *ensembles* wherever possible.

The actual artistry of a dancer is difficult to assess on television. It is much easier to determine a dancer's experience by noting the way judgment and timing are used in calculating distances in a small area. This was particularly evident in the *pas de deux* from *Les Sylphides*, gracefully and skilfully danced by Kirsten Simone and Henning Kronstam. The Chinese *pas de trois* from Bournonville's *Far From Denmark* was meant to be quaint and coy and mildly amusing, and although it was no great catastrophe, it was rather shaky. There was no barbarity and little vigour in the Czardas from *Coppelia*, and it could only be called moderately successful.

One of the most effective items was a Harlequinade scene from *Dream Pictures* in which Inge Sand was a pleasure to watch, all tenderness and sparkle, and touching without being sentimental. To dance for such a long stretch without becoming wearisome requires considerable technical skill and she has, undoubtedly not; plenty of that.

The finale was a *pas de sept* from Bournonville ballets, mainly *Napoli*. Dancers wearing Napoli costumes followed each other in quick succession in variations and *ensembles*, the fine *batterie* and *elevation* side of this company's work was very well displayed. Criticism wavers before such a brilliant display of technique and effortless zest.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS BALLET

Newcomers at the ball

APART from the splendid series of performances in the title-rôle given by Fonteyn, Ashton's *Cinderella* has also been attractively danced by Violetta Elvin and Nadia Nerina. Elvin, exultant in the ballroom, seemed a little too drab in the kitchen. Even under-stairs Cinderella should be sprightly. Nerina's Cinderella, like Mehitabel the Cat, was *toujours gai*, but few Princes, I imagine, would have scoured the country for her.

David Blair dances excellently, has a fine theatrical presence, particularly in *pas de deux*, and a super-abundance of personality. However his ideas on what constitutes prince-like behaviour are possibly open to question. He seems to adopt a pose of reserved professional affability that might be appropriate in a Hollywood crooner but sits uneasily on a head that wears a crown. Nevertheless in five years' time, or even less, he should be a *premier danseur* with few equals.

A week after Blair made his Covent Garden début as the Prince, partnering Elvin, Desmond Doyle took his first bow in the rôle, partnering his fellow South African, Nerina.

Like Blair, Doyle is a good partner, with a strong technique and a good manner. His dancing in this was not quite as cleanly finished as Blair's, nor is his personality at present so well projected. Doyle's characterisation of the Prince was pleasant, yet would, I suspect, have been termed "non-U" by Miss Nancy Mitford.

Cast changes among the Fairies brought in Merle Park as Spring, and Annette Page as a delightful Indian Summer of an Autumn. Gary Burne, who together with Ronald Plaisted has just been appointed a soloist, made his début as one of the Prince's Friends.

Ashton and Cranko revivals

TURNING to the rest of the repertory, one general observation, that stands out more clearly as the season progresses, is that, following a veritable bout of retirements, resignations and promotions, the disparity between the listed soloists and the *corps de ballet* is a lot too wide for comfort. This, of course, is a situation that time will take care of, but meanwhile it has affected the performance of some of the repertory.

DANCE AND DANCERS feels a wave of sympathy and fellow-feeling going out to *The Shadow*, as its appearance was delayed this year by a union dispute (among the stage hands) but in any case Cranko's ballet is wearing well. It is substantially helped by the exceptional performance given in it by Beriosova and Chatfield. Meriel Evans and Doyle have also danced the leading rôles, apparently, to judge from reports, with success.

Cranko's other ballet in the repertory, *The Lady and the Fool*, looks like becoming a popular favourite. Despite its faults it contains some passages of considerable merit, and is well danced. Ronald Hynd, a greatly improved dancer who combines the virtues of virility with elegance, has filled John Field's old rôle of the Prince of Arroganza with noteworthy distinction.

Homage to the Queen has sometimes looked rather half-hearted, even though its best performances have been good. The decor and costumes should be immediately pickled for posterity. Fifield, is currently reigning as Queen of the Air, and her performance gives every promise of being outstanding. The *pas de deux* with Doyle is already excitingly well danced.

Fifield has also repeated her last year's success in the title-rôle of *Madame Chrysanthème*. Wisteria and Pluie d'Avril, Chrysanthème's friends, have now been entrusted to Dorothea Zaymes and Angela Walton. Neither was quite charming enough.

Perhaps the most notable thing about *Les Patineurs* has been the acquisition of Annette Page to the cast. Rowena Jackson, who has been dancing at top form this season, has found a companion Blue Girl who can easily hold her own against Jackson's wonderful display piece and still be cheekily humorous.

Linden and Doyle have given one performance of the White Skaters.

The music issuing from the orchestra pit has unfortunately been a very variable factor at performances.

C.A.B.

Awake for ten years

"PEOPLE keep on saying how nice it will be to see how much the company has matured in 10 years," said Dame Ninette de Valois during an interval at the Gala at Covent Garden to celebrate the decade since Sadler's Wells first appeared at the Opera House in 1946, "—but actually one can hardly say it has matured because, apart from a very few artists, it is now virtually a different company."

A lot of things have happened to the Wells production of *The Sleeping Beauty* since it first burst on us 10 years ago, though perhaps the production has not changed so much as the attitude of the audience. In those days, starved as we were of lavish spectacle, this ballet came to us as the first real sign that wartime austerity was over. Never had we seen our native company in such an opulent background, and even if, apart from the ballerinas, the dancing was not all that it might have been, the designs of Oliver Messel took our breath away. But 10 years have altered our taste and today the designs look fussy and insipid, while the general production leaves much to be desired. No changes, however, can ever alter the fact that Tchaikovsky's score and Petipa's choreography combine to make *The Sleeping Beauty* a magnificent classical ballet.

Whatever Dame Ninette may say, the company *has* matured: the standard of dancing all through is high and today we can number on the fingers of one hand the performances that are inadequate, whereas 10 years ago those same fingers could only number the adequacies.

It looked formidable that week—February 20 to 25. Five performances of the "*Beauty*" and five different ballerinas as Princess Aurora, several Prince Florimunds and a host of different fairies and fairytale characters. On the whole it turned out to be a week of enchantment.

Five Auroras and their Princes

Fonteyn started the ball rolling with the kind of performance that has brought the company to the position it holds today. So many words have been written about her Princess Aurora that it only remains for me to record the fact that it is an unceasing miracle the way she brings something new and fresh to the rôle every time she gives it. Never are we left with the impression that she has danced this rôle innumerable times previously. As her Prince, Somes was handsome and self-effacing and had his own little triumph in his only variation.

After this, Elvin's Aurora on the next night could not but help being rather anti-climactic. Frankly, Elvin is something of a puzzle because at no time does she give an unsatisfactory performance, yet she seldom seems to reach the heights. Frequently her movements do not seem to emerge naturally out of the previous ones and her acting often leaves a good deal to be desired, so that I never had the impression that she was a young, inexperienced Princess. The great promise that she showed when she danced this rôle for the first time some years ago has not been fulfilled—she has gained in surety but not in artistry. Nevertheless she gave a brilliant *pas de deux* in the final Act.

Elvin's Prince Florimund was David Blair, dancing the rôle for the first time. He breaks most of the rules generally laid down for a *danseur noble* yet he has such charm and personality that one is apt to forget that true aristocratic nobility has, for the moment, escaped him. His partnering is still a little untidy; his variation, a splendid display of virile male strength, seems rather out of context, though possible none the worse for that. In spite of these failings, Blair has a personality that has been lacking in the company since the departure of Helpmann.

The height of Beryl Grey probably excludes her from being one of the great Auroras of our time; yet she is an artist who turns this disadvantage to good use. She uses her long arms to enhance the beautiful lyrical passages and often to cover up occasional technical faults. For instance, in her first-act variation, she was, unusual for her, a little unsteady on some turns; yet otherwise her arms were so used that it did not seem to matter. Very wisely she does not try to act too much because this would only emphasise her height. If I could not believe in her as Princess Aurora, I found her performance all through most pleasing and she was well shown off by Philip Chatfield as her Prince.

Dancing Prince Florimund, for the first time, Chatfield proved again that he is one of the most notable of the recent additions to the higher bracket of Wells male dancers. Not only does he look every inch a prince, and partner like one, but he has obviously given careful thought to all the acting passages. For instance, in the second act when he is left alone on the stage after the hunt has departed and before the arrival of the Lilac Fairy, it was possible to feel all that was passing through his mind—a melancholy steals over him, yet he does not know why; he looks to the moon for guidance but without success and paces the stage trying to understand his dilemma. It is not easy to make convincing such scenes which usually amount to mere meaningless pacing around. Chatfield managed to convey the mood perfectly.

Conductor-change brings havoc

Half-way through the week George Weldon replaced Robert Irving as conductor and largely ruined what would have otherwise been an excellent performance by Nadia Nerina. Erratic *tempi* spoiled almost every *pas de deux* and variation. It is not so bad for a dancer if she knows the music is going to be played at a snail's pace, but when it suddenly takes on the speed of an express train for no apparent reason, then a situation arises with which it is impossible to cope. Poor Nerina had to suffer all this and was not helped by Rassine, who made an unreliable Prince Florimund—in the third "fish-dive" in the last-act *pas de deux* she ended round her partner's neck. In spite of all this, Nerina had her exciting moments and particularly in her variation in the Vision Scene.

Way back last summer, Beriosova danced the full-length Princess Aurora for the first time, since then she has danced the rôle only five times, which makes her performance on February 24 all the more remarkable. In spite of the same conductor who played such havoc with Nerina on the previous night, Beriosova sailed through the 100-year saga as if born to do nothing other than live, sleep and awake in royal palaces.

Her *Rose Adagio* was an amazing feat of balance and at this point the sluggish tempo from the conductor was almost an advantage because Beriosova just stayed on point *en attitude* with her arms *en couronne* until the conductor decided to let her down. It was quite formidable. Again in her variation, beautifully phrased, it was as though she was dancing for the sheer joy of it. Her Vision Scene was quite different again; the contrast was here almost as marked as in the two Acts of *Giselle*. Here she was mysterious, seductive and unearthly, and her variation was lyrically danced in a way which exploited to the full her long beautiful line. The final-act *pas de deux* was the least successful and here it seeemd she has still to get fully used to Michael Somes as a partner; but the "growing-up" variation in this Act was as fine as her other solos.

Beriosova still has a long way to go. She needs to acquire greater speed and I would like to see higher *attitudes*. Her various *manèges* also need to be cleaner. When the performance has been polished up, and one can hardly expect this yet with such spasmodic appearances, she should become a Princess Aurora in the line of Spessivtzeva and Fonteyn. P.W.

SIX different Auroras in six successive performances is an impressive tally from any viewpoint. The sixth of the Covent Garden *belles* was Elaine Fifield, who danced the rôle for the first time on the afternoon of February 25.

Both at this début and at her official Press Night, Fifield was at her best in the last-act *pas de deux*. Elsewhere her dancing was supremely competent rather than fitfully inspired. Her performance was a minor triumph of diplomacy—always correct yet hardly illuminating. When this sleeping beauty is fully awake to her talents, she has it in her to surprise us all. At the moment one wants to shake her and say, as Diaghilev once said to Cocteau, "Etonnez-moi!" Blair made her a helpful partner. C.A.B.

CHILDREN'S MATINEE

WHEN Maina Gielgud, aged 10, invited me to attend the charity matinee she was organising at the Fortune Theatre on February 18, I must confess that I accepted her invitation with mixed sentiments. I expected to see terribly talented children as Swan Queens, Auroras and Giselles, attempting the great test pieces of ballet.

Apart from two violent Bluebirds, this did not happen. For the most part, the choreography selected was well within the range of the dancers' technique, and some of it was very good indeed. The average age seemed to be round about 11 years.

Of the schools which were represented, I think I liked Anna Lendrum's pupils best. Two of these, Marilyn Scopes and Sarah Greely, performed a well-arranged Polish character dance with charm and a surprising amount of personality. Perhaps I should not pick and choose, because I also liked John Gregory and Barbara Vernon's pupils very

NEXT MONTH

THE ever-increasing cost of paper and printing compels us, with much reluctance, to raise the price of DANCE AND DANCERS to 2*s*., beginning with the May issue, which will be on sale at the end of April. New subscriptions and renewals, when due, will be 13*s*. 6*d*. for six months and 27*s*. for one year, post free.

It is our intention, however, to increase the size of DANCE AND DANCERS, beginning with the May issue, to give an even wider coverage of dance events at home and abroad, together with a greater number of pictures.

THE SADLER'S WELLS SILVER JUBILEE takes place in May. The occasion will be celebrated in DANCE AND DANCERS in the May and June issues. The first part—25 YEARS OF ACHIEVEMENT—will show what has been achieved and includes *Salute to Sadler's Wells* by SOL HUROK. There will be an illustrated history of the company by CLIVE BARNES.

Also in the May number are pictures and opinion of ballets from across the world, including: the new production of *Coppelia* by the Sadler's Wells Theatre Ballet; *Allegro Brillante*, *The Concert*, *The Still Point* by New York City Ballet; *Corrida* by the Borovansky Ballet; *Persephone* in Italy.

***Choreography in America* by DAVID VAUGHAN; Dancing in Musicals—*Summer Song* (London) and *My Fair Lady* (New York).**

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much, especially the way *Steps of the Dance* (an *Etudes* for young dancers) was presented. Four enchanting little girls from the Phyllis Bedells' School danced *Bonnet Over the Windmill* beautifully, a miniature ballet with pretty choreography by Mary Kipps. In a more ambitious piece, the pupils of the Arts Educational School showed how gracefully they could waltz in *Invitation to the Dance*. And there was a great deal to praise in each of the ballets presented by the other schools.

Maina Gielgud herself was not the least of the dancers. She is a pupil of Idzikowski and Rachel Cameron, and in her variations, *Dans la nuit*, she displayed a lovely sense of style and great possibilities.

All these children so obviously enjoy their dancing. Many of them, particularly in their little character dances, reveal so much personality and vigour, that one cannot help wondering whether some of our leading dancers ever lacked inhibitions to the degree that they do. And what happens to a dancer during those years between her last children's recital and her appearance in a professional company?

E.C.M.

INTIMATE BALLET

A programme of ballet given on February 9 by Terrence Skelton and Caroline Fey, with music by the New English Orchestra.

WHEN an architect prepares his plans for an attractive new hall like the one at the Mahatma Gandhi Institute, I would like him to make the stage just large enough to be used. In this case it is not much use for anything larger than a six-piece dance-band.

Taking into account the stage's size and its impossible surface, the two dancers, Terrence Skelton and Caroline Fey, gave a good acount of themselves. I liked Skelton's choreography for *The Marble Maiden* to music by Arne. It was obviously the work of a young choreographer, but it was in good taste. His other ballet, *Syrinx*, needed much more space. The classical theme was a difficult one, and it was presented with sincerity and contained some poetic moments. In such intimate surroundings, however, interpretations demand a wider range of subtle expression.

We all know what can happen to excerpts from *Les Sylphides* on postage-stamp stages with inadequate lighting. These two dancers had a great advantage in having music well played by the small New English Orchestra, led by Leonard Rafter who, incidentally, has a distinct flair for composing ballet music.

E.C.M.

Dance and Dancers . . . ABROAD

FRANCE

Paris Opéra

AMONG the ballets recently given at the Opéra have been *Les Noces Fantastiques*, now established as one of the finest works in the repertoire, *Roméo et Juliette*, which has been restored to the repertoire following the return from Egypt and Greece of Lifar and Renault, and *Palais de Cristal*. On February 1, Claude Bessy appeared in the second movement of *Palais de Cristal* at short notice, displaying, despite nervousness, a purity of style and an assurance which makes her one of the most promising dancers of the company.

The Pavlova Exhibition

THE twenty-fifth anniversary of Pavlova's death was celebrated by an exhibition at the Library and Museum of the Opéra, entitled *Anna Pavlova and the Dance of Her Time*. This exhibition, which for the time being fills the whole of the Museum's gallery, will remain open to the public until the end of March. It was organised by the Institut Choregraphique, the Friends of the Bibliothèque-Musée de la Danse, and Serge Lifar.

The objects shown come mainly from the Archives Internationales de la Danse, presented to the Opéra Library by Rolf de Maré in 1952, as well as from the private collections of Serge Lifar and others. Well presented, they conjure up the prodigious career of Pavlova. Alongside the traditional satin ballet shoes are blue and pink commemorative ribbons bearing witness to her first triumphs, her costumes for *La Mort du Cygne* (by Bakst), *Flocon de Neige* (by Korovine) and *La Belle au Bois Dormant* (by Soudeikine), as well as those of her partner, Alexandre Volinine. Portraits, drawings and playbills recall the great figures of the dance of her day. Pavlova by Serov and Cocteau, Karsavina and Nijinsky by Blanche and Flandrin, Isadora Duncan by Bourdelle, numerous models by Allegri, sculptures by Alperov, de Boulogne, Charpentier-Mio and Pavlova herself; death masks and plaster casts of Diaghilev, Pavlova, Volinine and Spessivtseva. Photographs, books and two autographs complete this tribute, whose modest yet profound aim is, in the words of Louis-Marie Michon, keeper of the Library, "to revive in the swan's whiteness or the imponderability of the dragonfly, the memory of one who could express by gesture alone the most profound and complex sentiments, of she who was and will remain for a whole generation the Incomparable."

Mme. Cournand's lecture

IN the series, "Conferences des Annales," Mme. Gilberte Cournand, whose bookshop *La Danse* is well known in the ballet world, gave a lecture on "Woman and the Dance" at the Salle Gaveau on Friday, February 10.

After telling briefly of her own first contact with the world of the dance, in the footsteps of *Giselle*, just over ten years ago, Mme. Cournand skilfully sketched the portraits of the principal ballerinas from Queen Margot to Pavlova. Shrewdly chosen anecdotes enabled her to bring to life Marie Salle, Camargo, Guimard, Taglioni, Elssler, Emma Livry, and to note the principal technical discoveries they brought to their art from the *entrechat* to point work. With the assistance of two young male dancers and two *petits rats* from the ballet school of the Opéra, Lycette Darsonval gracefully illustrated the talk with extracts from *Le Temple de la Gloire*, Act 2 of *Giselle* and *Les Sylphides*. A few ingeniously arranged classroom exercises made the uninitiated public familiar with a technique which it knew only in its full bloom on the stage. Finally, Lycette Darsonval danced with a most elegant mastery the celebrated *pizzicato* from *Sylvia*, of which she is the finest interpreter since Carlotta Zambelli. This all too short variation makes one regret that this ballet has not been given at the Opéra for several years while the ideal interpreter is to be found among the *étoiles*.

Two days before, in the same setting, Maurice Lehmann had spoken of his recent experiences as Administrator of the National Lyric Theatres, and the lessons he had learnt.

Pocket opera—and ballet

ON February 6, the Jeunesses Musicales de France presented at the Théâtre Sarah Bernhardt a programme of "pocket opera" which has been touring France since the beginning of winter. With Menotti's *Telephone* was given Marcel Landowsky's *Le Ventriloque*, a short work of original structure which was particularly interesting in its use of the dance. It eschewed the old-fashioned *divertissement*

THE GIFT OF THE MAGI: *Simon Semenoff's ballet, based on a story by O'Henry to music by Lucas Foss and with Raoul Pene du Bois designs, was revived by Festival Ballet in Monte Carlo on January* 18.

The ballet was mainly notable for presenting a potential new star — Melinda Plank, seen with John Gilpin (left). They are playing the parts of a young married couple — Della and Jim. She sells her hair (right) to raise money to buy her husband a watch-chain.

Photos: Leon Ward

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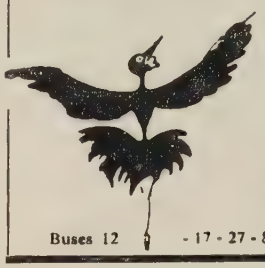

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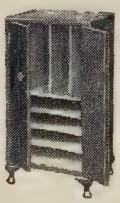

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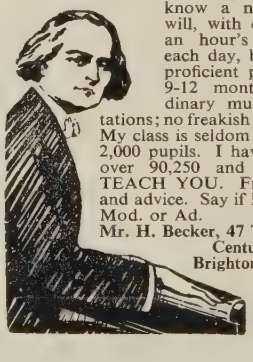

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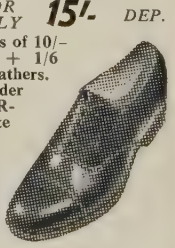

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traditionally inserted in the middle of an Act. As in Tomasi's opera, *Atlantide*, one of the four leading rôles was played by a dancer. A real *pas de deux* takes place between the ventriloquist, Macintosh, and his doll, Cathy, which the one renders in song and the other in dance. The very restrained choreography was by Igor Fosca and was interpreted by Monica Schellino with grace and discretion.

Fontaine des Quatre Saisons

AT the Fontaine des Quatre Saisons, Maurice Béjart has just presented a new chamber ballet, *Voilà l'homme*, consisting of three choreographic sketches to texts by Amos Kenan. Often closer to mime and even to the silent cinema than to classical ballet, they evoke with great simplicity of means the adventures of the man in the street contending with his daily difficulties. In turn he is faced with "Duty," "At Home" and "In the Street." Performed with wit and intelligence by Maurice Béjart and Michèle Seigneuret, *Voilà l'homme* is considered as a good cabaret show —in the St. Germain des Près style, it goes without saying.

News in brief

AT the Galerie d'Orsay from February 11 to May 15, the Société Gens d'Images are presenting an exhibition of photographs called *The World of the Theatre*. Alongside some very fine portraits by Thérèse le Prat are numerous studies by Etienne-Bertrand Weill of the pantomimes of Marcel Marceau, pictures by Pic of the Peking Opera and the Moiseyev Ensemble, Fred Brommet's photographs of the recent creations at the Opéra and portraits of Nina Vyroubova, Leni Iselin's series of pictures of Roland Petit's ballet, *La Chambre*, which are more interesting from the point of view of photography than of the dance, and a number of colour photographs which round off an interesting collection.

THE René Blum prize has just been awarded to Michèle Seigneuret who has particularly distinguished herself this year in recent ballets by Maurice Béjart, *Symphonie pour un homme seul* and *Voilà l'homme*.

THE painter, Carzou, designer of *Le Loup* and *Giselle*, has temporarily abandoned his fantastic landscapes to undertake a portrait of Roland Petit and Renée Jeanmaire.

IT is anticipated that Renée Jeanmaire will play Mistinguett in a film biography of this famous music-hall star. She has just starred with Eddie Constantine in a film of Henri Decoin's for which Roland Petit arranged the choreography.

AT the Moulin Rouge, George Reich, who was in the original cast of *Le Loup* with Roland Petit, is presenting his own company, the Ballets Ho. Danielle Darmance is also appearing there after having starred in the ballets in the operetta, *Méditerranée*, produced by Maurice Lehmann for Tino Rossi at the Théâtre du Châtelet. At the Olympia Music Hall, Jean-Leon presented his troup of Tahitian dancers from February 9 to 28.

Marie-Françoise Christout

AMERICA

New York City Ballet

PRIOR to leaving for its next European tour, the New York City Ballet has been giving four weeks of performances, as its eighteenth New York Season at the New York City Centre. New works, premiered too late for review in this issue, have included *The Concert*, to music by Frédéric Chopin with choreography by Jerome Robbins, and *The Still Point*, to music by Claude Debussy with choreography by Todd Bolender. An important revival, Variations from *The Guests*, to Marc Blitzstein's music and with Jerome Robbins' choreography, has been a highspot of this spring programme, as has been last season's *Souvenirs*. All of these ballets, as well as the season as a whole, will be reported in next month's issue.

VOILA L'HOMME: *Michèle Seigneuret and Maurice Béjart in Béjart's new work for the Fontain des Quatre Saisons in Paris. Seigneuret has just been awarded the René Blum Prize for her work in ballets by Béjart.*

Photo: Lido

The New York City Ballet has received a grant from the International Exchange Programme to finance its forthcoming European tour, according to an announcement made by the American National Theatre and Academy. Besides paying for transportation costs, this grant of over a hundred thousand dollars will make it possible for the company to pay the regular New York minimum wage scale instead of the drastic salary reductions that have been the case on previous European tours. The company will dance in Italy, Austria, Switzerland, Germany, Denmark, Sweden, Norway and Finland and thus is the first full-scale American ballet troupe to dance in the Scandinavian countries.

Canadian National Ballet

ONE of the favourite new, young companies to appear in America, the National Ballet of Canada, paid its second visit to the New York Metropolitan area during late February, when they presented a series of three performances at the Brooklyn Academy of Music. Their repertory for this engagement consisted of *Les Sylphides*, Antony Tudor's *Dark Elegies* and his more recent *Offenbach in the Underworld*, a full-length *Nutcracker*, Act 2 of *Swan Lake* and Acts 1 and 2 of *Coppelia*.

At the outset, it must be stated that this winning company, which is under the artistic direction of Celia Franca, bettered its records of a year ago. More importantly, the troupe shows every indication of rapidly developing into an important international dance company to be reckoned with. (At present, rumours have it that this group may have a European tour during 1957.) As the above repertory indicates, the National Ballet of Canada, though founded on a classic base, also believes strongly in contemporary classics. For this observer, at least, the high point of their engagement was their presentation of Antony Tudor's *Dark Elegies*. This masterpiece, which is sadly and unaccountably missing from the present repertories of all other companies, ranks with other great choreographic works that have come to us from Britain. As performed by the Canadian dancers, this ballet evoked prolonged cheers.

As detailed last year, both Lois Smith and David Adams are exciting young artists, while Celia Franca maintains a uniformly distinguished performing level in a variety of rôles. The girls in the *corps* are freshly attractive and dance with unity and precision; the male wing shows great promise both as to versatility and virility in style. Artistic adviser Kay Ambrose and conductor George Crum also deserve commendation. Though but five years old at present, this company has made tremendous strides and one hopes that they will visit us more often and stay longer next time.

Ballet Theatre

PRIOR to its early spring cross-country tour, Ballet Theatre also played a two-day engagement at the Brooklyn Academy of Music. Unquestionably one of the high spots of their first evening was Nora Kaye's superb performance in *Fall River Legend*. This great dramatic dancer was at the top of her form and gave her most memorable portrayal of recent seasons in this rôle. The other major event of the evening was Erick Bruhn's dancing and his partnering of Rosella Hightower in the *grand pas de deux* from *The Nutcracker*. Over the past two or three seasons, Bruhn has been making tremendous advances and now, it appears, he is the ranking *premier danseur* of his generation. His performance this evening was a perfect example of what male dance should be—virile, elegant, of tremendous technical prowess, a superb stage presence and an unfailing regard for his partner. Also, there is a wonderful simplicity of style and an unwavering musicality.

Rosella Hightower, who returns as ballerina to this company after five years with the de Cuevas company in Europe, appeared completely out of her element as far as her mannerisms and movement style were concerned. Though this may be overcome in time, at present it makes for a marked divergence in style between the ballerina and the rest of the company. A rather pedestrian performance of *Les Sylphides* was brightened somewhat by the dancing of Lupe Serrano and Michael Lland and the closing *Interplay* was given a decidedly sloppy performance.

After its April season at the Met in New York, Ballet Theatre will start preparations for its 21-week tour of the Mediterranean and Near East beginning next September. The company will spend a month and a half in Italy and a week or fortnight each in Greece, Turkey, Lebanon, Syria, Iran, Iraq, Egypt, Israel, Yugoslavia, Spain and Portugal. Rumours have it that this tour will cost the State Department, which is sponsoring this tour through the American National Theatre and Academy, some $200,000.

Capezio Annual Award

THE fifth annual Capezio Dance Award has been presented to Genevieve Oswald, curator of the Dance Archives of the New York Public Library, for her outstanding, and continuing, contribution to dance. This honour carried with it a formal citation and a cash award of 500 dollars. This presentation was made during early March at the Hotel St. Regis at a luncheon that was attended by notables from the worlds of dance, theatre and music. British readers will no doubt recall that Miss Oswald was responsible for the notable exhibition of a complete historical record of the Sadler's Wells Ballet that was concurrent with the company's first appearances in New York in 1949.

Juilliard Anniversary

CELEBRATING its fiftieth anniversary this month, the Juilliard School of Music is sponsoring a festival of American music that will include six dance performances. Jose Limon and his Company will appear on three of these evenings, premiering *The Matrix*, with choreography by Doris Humphrey to an electronic tape and orchestral score by Otto Luening. In addition, Limon will present two of his own works, *Symphony for Syrings*, to music by William Schuman, and *Variations on a Theme* to Norman Dello Joio's score. The Juilliard Dance Theatre will present three evening performances during which they will appear in *King's Heart*, choreographed by Limon, and *Dawn in New York* by Doris Humphrey.

News in Brief

DAME NINETTE DE VALOIS will make an eight-week lecture tour of the United States next autumn. One of her subjects will be the Sadler's Wells Ballet, the other "Ballet and the Contemporary Scene."

HANYA HOLM was responsible for the staging of the dances and musical numbers in *My Fair Lady*, the musical version of Shaw's *Pygmalion*. Starring Rex Harrison and Julie Andrews, this greatest musical success of the season has costumes designed by Cecil Beaton.

RAY BOLGER is dancing at the Empire Room of the Waldorf-Astoria this month at the same time that Escudero is playing a like engagement at the Persian Room of the Hotel Plaza.

PEARL PRIMUS has been engaged to supervise the dances and movement in *Mister Johnson*, a play with a South African locale, and Donald Saddler has been engaged to do the choreography for *Shangri La*, the musical version of *Lost Horizon*.

RUTHANNA BORIS has created *Pasticcio*, a one-act classical ballet, to music by Vittorio Rieti, for the Royal Winnipeg Ballet Company of Canada.

LATEST rumours have it that the Moisseyev dancers from Moscow will make their New York début soon after the Royal Danish Ballet's in New York next autumn. Another bright possibility for next season is the projected musical *Kiki*, starring Renée Jeanmaire and with choreography by Roland Petit. In the meantime, this dancer has been scoring a great success in America in the film *Anything Goes* with Bing Crosby. **Arthur Todd**

Ballet Dates

SADLER'S WELLS BALLET at the Royal Opera House, Covent Garden

BALLET DATES

Apr.
11 *Giselle* (Elvin, Blair), *The Three Cornered Hat*
12 *Giselle* (Grey, Chatfield), *The Three Cornered Hat*
13 *Coppelia* (Linden, Blair)
14 (M) *Le Lac des Cygnes* (Nerina, Rassine)
14 (E) *Le Lac des Cygnes* (Beriosova, Chatfield)
16 *Le Lac des Cygnes* (Grey, Chatfield)
18 *Le Lac des Cygnes* (Elvin, Blair)
20 *Les Patineurs*, *Giselle* (Beriosova, Chatfield)
21 (M) *Les Sylphides*, *La Péri*, *The Three Cornered Hat*
23 *The Sleeping Beauty* (Fifield, Blair)
25 *Les Patineurs*, *Le Lac des Cygnes Act* 2, *Checkmate*
26 *Noctambules*, *Giselle* (Fonteyn, Somes)
28 (M) *Les Patineurs*, *Symphonic Variations*, *Noctambules*

May
2 *Le Lac des Cygnes* (Fonteyn, Somes)
4 *Giselle* (Elvin, Blair), *The Three Cornered Hat*
5 Special Performance for the 25th Anniversary of the Sadler's Wells Ballet. Details of cast and programme to be announced later
7 Special repeat performance of 5th May programme
9 *The Sleeping Beauty* (Beriosova, Somes)
10 *The Sleeping Beauty* (Grey, Chatfield)
11 *Scènes de Ballet*, *The Firebird*, *The Three Cornered Hat*.
12 (M) *Scènes de Ballet*, *The Firebird*, *The Three Cornered Hat*
15 *Noctambules*, *La Péri*, *Mam'zelle Angot*
18 *Coppelia* (Beriosova, Chatfield)
19 (M) *Coppelia* (Lane, Grant)

Evenings 7 p.m. Saturday Matinee 2.30 p.m.

SADLER'S WELLS THEATRE BALLET

Apr.
16 The Pavilion, Bournemouth
22 The Hippodrome, Bristol
30 The Lyceum, Sheffield

May
7 Empire Theatre, Sunderland
14 Theatre Royal, Hanley
21 New Theatre, Oxford

Programme for Sadler's Wells Theatre Season

May
29 *Blood Wedding*, *Blue Bird pas de deux*, *Somnambulism* (London premiere), *Pineapple Poll*
30 *Le Lac des Cygnes Act* 2, *House of Birds*, *Les Patineurs*
31 *The Rake's Progress*, *Giselle pas de deux*, *Somnambulism*, *Pineapple Poll*

June
1 *Coppelia* (New production)
2 (M) *Coppelia*
2 (E) *Coppelia*
4 *Le Lac des Cygnes Act* 2, *Blue Bird pas de deux*, *Somnambulism*, *The Rake's Progress*
5 *Le Lac des Cygnes Act* 2, *Giselle pas de deux*, *Somnambulism*, *Blood Wedding*
6 *Les Patineurs*, *The Rake's Progress*, *Pineapple Poll*
7 *House of Birds*, World premiere of new Macmillan ballet, *Somnambulism*, *Danses Concertantes*
8 *House of Birds*, *Somnambulism*, New Macmillan ballet, *Danses Concertantes*
9 (M) *Le Lac des Cygnes Act* 2, New Macmillan Ballet, *Café des Sports*
9 (E) *Pineapple Poll*, *House of Birds*, *Café des Sports*
11 *Les Patineurs*, *Harlequin in April*, New Macmillan ballet
12 *Les Patineurs*, *House of Birds*, New Macmillan ballet
13 (M) *Coppelia*
13 (E) *Coppelia*
14 *Blood Wedding*, *Saudades* (London Premiere), *Café des Sports*
15 *Danses Concertantes*, *Blood Wedding*, *Pineapple Poll*
16 (M) *Coppelia*
16 (E) *Saudades*, *Harlequin in April*, New Macmillan ballet

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Apr.
16 King's Theatre, Edinburgh

May
7 Arts Theatre, Cambridge.
14 Coliseum, Harrow

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Apr.
16-22 Théâtre de Monte-Carlo (Gala season in honour of the wedding of Prince Rainier of Monaco to Miss Grace Kelly)

May
1-9 Spanish tour (Saragossa, Valencia, Bilbao)
11-13 Théâtre de l'Opéra, Bordeaux (International Festival of music), Tour of Switzerland and Italy. Dates to be announced.

June
21-25 Florence Festival (Maggio Musicale Fiorentino)
29-July 5 Holland Festival (Amsterdam, The Hague)
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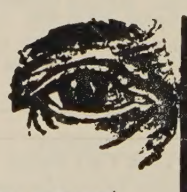

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★ For particulars apply to the Secretary

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